

Music & Letters

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Edited by

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Bach's autograph is incomplete; its 272 bars are set out on three folios folded and sewn to form twelve pages. That preliminary matter is missing is evident from the fact that the extant manuscript opens with a chord on the word 'Steiss.' And that some bars are also missing at the end is indicated by the signature $3/2$ which precedes the final double bar. The missing leaves, however, cannot have materially enlarged the work. It plunges at once *in medias res*, and cannot have been considerably prolonged beyond the invitation to supper with which the autograph concludes. If, as is probable, the work was rounded off with a wordless *la la* fugue, the autograph may be supposed almost completely to contain the libretto.

The 'Quodlibet' is written for four voices (S.A.T.B.) over a figured continuo. The music rarely moves in four-part vocal harmony; the voices in turn take up the strands of melody, which flows on uninterrupted by pauses or double-bars, except when the signature changes from $4/4$ to $3/2$, and before the plaintive alto lament (stanza xviii) and tenor recitative (stanza xxv). The melodies, of the most tuneful simplicity, invite the supposition that Bach uses genuine Volkslieder. I have submitted them, however, to Dr. Rosenberg, Custos of the Volksliedersammlung of the Academy, and to Professor Meier, Director of the Freiburg Volksliederarchiv, neither of whom detects any derivation from traditional sources. Professor Johannes Wolf, of the Berlin Staatsbibliothek, and the competent members of

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his staff, are of the same opinion. Whoever wrote the libretto, the music of the 'Quodlibet' is undoubtedly Bach's.

The date of the autograph can be settled with precision and certainty; but, as will be shown, without determining the date of composition. The handwriting, ruler-lined paper, and watermark correspond with those of Cantata No. 71 ('Gott ist mein König'), performed at Mühlhausen on February 4, 1708, and certainly composed towards the close of 1707. The 'Quodlibet' gives a similar indication: 'In this year we shall see ["wir haben"] two eclipses of the sun' (stanza xxxii). From Greenwich Observatory I learn that a very large partial eclipse (total in places) was visible in Germany on May 12, 1706, another on September 14, 1708, and that small partial eclipses were visible there on March 11, 1709, and February 28, 1710. But in that decade *two eclipses in one year* were visible in Germany only in 1707, when four partial eclipses occurred, one definitely (October 25) and two probably (April 2 and May 2) visible there, and another (September 25) at midnight. The maximum phase of the October eclipse was at 3.30 afternoon, of the April eclipse near sunset at 7 p.m., and of the May eclipse near sunrise at 4 a.m. Probably therefore the 'zwei Sonnenfinsternisse' of the 'Quodlibet' were those of April 2 and October 25.

But a more precise deduction can be made from the words of the 'Quodlibet.' It employs the present tense 'wir haben,' i.e., 'we are having,' or better, 'we are to have.' Hence the sentence was written before October 25, 1707, or, with lesser probability, before April 2, 1707. Now, the five months that lie between those dates were memorable in Bach's career. On June 15 he received appointment to the Blasiuskirche at Mühlhausen, and entered on his duties by the following September 14. Meanwhile, on August 10, his mother's last surviving brother, Tobias Lämmerhirt, had died at Erfurt, leaving him a legacy which conveniently assisted him to take a wife. On October 17, a week before the second eclipse, he married his cousin, Maria Barbara Bach, at Dornheim, near Arnstadt. That the 'Quodlibet' was copied out at Mühlhausen in anticipation of that event is almost self-evident. For such entertainments customarily took place on the nuptial eve ('Polterabend') at the bride's house, when the bridal pair, especially the bridegroom, were twitted jokingly ('geschnitzelt') over their past incidents, and the guests were subjected to good-humoured banter.

Since the autograph of the 'Quodlibet' was written on the eve of Bach's own wedding, it is a natural inference that the work was actually composed for that event. Such is Professor Schneider's

conclusion, and a superficial reading of the libretto appears to support it. For Dr. Schneider identifies the sour-faced Salome (stanza viii) with Bach's only surviving sister, who, since January 24, 1700, was the wife of Johann Andreas Wiegand, an Erfurt furrier whom Dr. Schneider recognises as the 'Meister Kürschner' of stanza xxix. Again, apparently corroborative detail is discovered in the fact that the bearer of the spinning-wheel to the bride (stanza ii) was dressed in mourning, owing, Dr. Schneider supposes, to the recent death of Uncle Tobias, whose opportune legacy eased Bach's wedding plans. Again, he attaches significance to his assertion that 'Bach gives the word "Heart" only in pictorial script, and not in letters.' In point of fact the word 'Herz' occurs only once in the 'Quodlibet,' in stanza xxxi, in a passage which an affectionate bridegroom would hardly select for an amatory gesture. A similar pictorial contraction can be seen on the score of the cantata 'Ich will den Kreuzstab gerne tragen,' where Bach writes '†stab' as here he writes '♥en.'

But, in particular, Dr. Schneider finds confirmation of his hasty conclusion in stanza xxv: 'Master Johannes is summoned before the Rector Magnificus at two in the afternoon on account of the girl in the Golden Crown.' Now, for some part of his Arnstadt service Bach lived in the house known as the 'Golden Crown,' and the most familiar incident in his Arnstadt career is his reprimand by the local Consistory for having permitted a country damsel ('frembde Jungfer') to sing to him in the organ-gallery of the empty Bonifaciuskirche, an event to which Dr. Schneider supposes stanza xxv to refer. But a less superficial glance speedily detects his error. In the first place, the prefix 'Dominus' in context with 'Rector Magnificus' indicates that the Johannes referred to was under University discipline, a situation in which Bach at no time found himself. In the second place, the academic title 'Rector Magnificus,' denoting the Head of a University, was inapplicable to the president ('Dominus Superintendens') of the Arnstadt Consistory, by whom Bach himself was admonished. In the third place, the word 'ancilla' in stanza xxv denotes a domestic servant ('Dienstmädchen'), a term, therefore, inapplicable to Bach's cousin and future wife, Maria Barbara, who, if Dr. Schneider's interpretation is correct, was actually the servant of her uncle—as will be shown—in the very house in which Bach himself was then a lodger!

It is therefore evident that the identification of 'Master Johannes' with Bach is untenable; and, if so, the hypothesis that the 'Quodlibet' was written and composed for his own wedding must be abandoned. For, undoubtedly, Johannes and the navigator of the

'Backtrog,' whose misadventures are the recurring topic of the libretto, are one and the same. Some other interpretation of the work must be sought.

Glance, to begin with, at the text of the 'Quodlibet.'

i

Was sind das für grosse Schlösser,
Die dort schwimmen auf der See,
Und erscheinen immer grösser,
Weil sie näher kommen her,
Ist es Freund oder Feind,
Oder wie ist es gemeint?

What d'you make of those great vessels
Lying there far out to sea,
Growing large and ever larger
As they nearer to me come?
Is it friend? is it foe?
Very much I'd like to know.

ii

Was muss ich von fern erblicken,
Sagt mir, wer reit't dort herein?
Trägt ein grosses Rad am Rücken,
Der Henkler muss gestorben sein!
Ei, wie reit't der Kerl so dumm,
Hat einen Trauermantel um.

What d'you think that Fate's preparing?
Who's yon man that here doth ride,
On his back a distaff bearing?
For sure the hangman must have died!
My! how oddly does he look,
Wearing a dusky mourning cloak!

iii

Ergo tanto instantius debemus fugere terrena,
Quanto velocius auffugiunt caduca et vana.

iv

Wer in Indien schiffen will,
Find't bei mir der Schiffe viel.
Ich bin aber kein Schiffersflegel,
Brauche weder Mast noch Segel.
Wie man in dem Texel tut.
Denn ein Backtrog ist eben so gut.

Who to India will go to sea
 Lots of ships can find with me.
 Yet no sea-going Jack Tar am I,
 Need no sail or mast to speed me.
 As they do on Zuider Zee,
 Just an old tub satisfies me!

v

Nota bene, Knisterbart,
 Was macht der Meister Schneider?
 Mir plezt er meine Hosen,
 Mir flickt er meine Kleider.

Nota bene! Crackling beard,
 What's Snip the tailor doing?
 He's darning my old breeches,
 And patching up my clothing.

vi

Braucht man den Backtrog für den Kahn,
 Ei, so kommt man übel an.
 Denn man plumpst in den Teich so frisch,
 Und schwimmt darin wie ein Stockfisch.
Probatum est!

Who takes an old tub for a boat
 Soon will learn the thing won't float.
 Bang down into the deep he'll swish,
 And swim about like a stockfish.
 And that's a fact!

vii

O ihr Gedanken,
 Warum quälet ihr meinen Geist?
 Warum wollet ihr wanken,
 Da mich die Hoffnung feste stehen heisst.

Thoughts harsh and gloomy,
 Whence art come, oppressing my mind?
 Why does dark doubt assail me?
 Hope bids me courage boldly rather find.

viii

Ei, wie sieht die Salome
 So sauer um den Schnabel?
 Darum, weil der Pferdeknecht
 Sie kitzelt mit der Gabel.

What's amiss with Salome?
 Why does she wear that sour look?
 Just because the stable-groom
 Has jogged her with his pitchfork.

ix

Ei, wie frisst das Hausgesind
 So gar viel Käs' und Butter?
 Wären sie Kälber, gleich wie du,
 So frässen sie das Futter.

My! see how the elders all
 Are gobbling cheese and butter!
 If they were youngsters, such as you,
 They'd take food from the gutter.

x

Wenn man mit dem Spinnrad sitzt
 Auf einem grossen Schimmel,
 Reissen ihre Goschen auf
 Fast alle Bauerlummel.

If upon a grey mare's back
 With spinning-wheel a man sat,
 All the country louts would stare,
 And open their big mouths pat.

xi

Wenn man mit dem Spinnrad sitzt
 Auf einem grossen Fuchsen,
 Kriegen vor Gelächter
 Die Leute fast den Schluchsen.

If one sat with spinning-wheel
 Upon a strapping chestnut,
 Folks would die of laughter,
 And almost bust their weskit.

xii

Wenn man mit dem Spinnrad sitzt
 Auf einem grossen Rappen,
 Ei, da will der Trauermantel
 Garnicht dazu klappen.

If one sat with spinning-wheel
 Upon a black horse riding,
 Then a shabby coat of mourning
 's not the proper wearing.

xiii

Wen man statt des Orlochschißs
 Den Bactrog will gebrauchen,
 Ach, da wird man alsobald
 In das Wasser tauchen,
 Wie die Plumphecht tauchen.

If a man prefers a tub
 When men-of-war are sailing,
 Into trouble he will get,
 In the water falling!
 Like a plump pike falling!

xiv

Grosse Hochzeit, grosse Freude,
 Grosse Degen, grosse Scheide;
 Grosse Richter, grosse Büttel,
 Grosse Hunde, grosse Knittel;
 Grosse Väter, grosse Söhne,
 Grosse Goschen, grosse Zähne;

Great big wedding, great big shouting,
 Great big scabbards, great swords flashing!
 Great big Bumbles, great big beadles,
 Great big bow-wows, great big cudgels!
 Great big papas, great big squeakers,
 Great big mouth-traps, great big molars!

xv

Grosse Pfeile, grosse Köcher,
 Grosse Nasen, grosse Löcher;
 Grosse Herren, grosse Wappen,
 Grosse Fässer, grosse Zappen;

Great big quivers, great big arrows,
 Great big noses, great big nostrils!
 Great big lordlings, great big seutcheons,
 Great big beer-taps, great big firkins!

xvi

Grosse Gerste, grosse Körner,
 Grosse Köpfe, grosse Hörner;
 Grosse Hafer, grosse Trespen,
 Grosse Pferde, grosse Wespen;
 Grosse Weinberg', grosse Trauben,
 Grosse Weiber, grosse Hauben;

Great big barley, great big ear-corns,
 Great big cattle, great big cow-horns!
 Great big oat-sheaves, great big cropses,
 Great big horses, great big wopses!
 Great big vine-stems, great big bunches,
 Great big madams, great big mutches!

xvii

Grosse Kugeln, grosse Kegel,
 Grosse Bauern, grosse Flegel;
 Grosse Jungfern, grosse Kränze,
 Grosse Esel, grosse Schwänze;
 Grosse Lachen, gross' Gepatsche,
 Grosse Frauen, gross' Geklatsche;
 Grosse Klöppel, grosse Trummel,
 Grosse Wespen, grosse Hummel;
 Grosse Leinwand, grosse Bleiche,
 Grosse Backtrög', grosse Teiche!

Great big play-balls, great big ninepins,
 Great big yokels, great big bumpkins!
 Great big lassies, great big nosegays,
 Great big swish-tails, great big donkeys!
 Great big joking, great big laughter,
 Great big housewives, great big chatter!
 Great big drummers, great big trommels,
 Great big stingers, great big bumbles!
 Great big linen, great big starching,
 Great big old tubs, great big boating!

xviii

Ach, wie hat mich so betrogen,
 Der sehr schlaue Cypripor!

Ah, how falsely hath he wooed me,
 Cupid artful! Well-a-day!

xix

Urschel, brenne mir ein Licht an,
 Dass ich dabei sehen kann!
 Willst du mir kein Licht anzünden,
 Will ich dich wohl im Finstern finden.

Ursula, come, bring a light here!
 Not a thing can I see near.
 If no candle's lit to guide me,
 Then in the dark I'll come and find thee.

xx

Ist gleich schlimm das Frauenzimmer,
 Ist doch der Backtrog noch viel schlimmer!

Good-for-nothings females may be,
 But as an old tub not so tricky!

xxi

Pantagruel war ein sehr lustiger Mann,
 Und mancher Hofbediente trägt blaue Strümpfe an,
 Und streifte man denen Füchsen die Häutlein aus,
 So gäb's viel nackigter Leute auf manchem Fürstenhaus.

Pantagruel⁽¹⁾ a lusty fellow was he!
 And flunkeys at the Schloss wear blue stockings to the knee,⁽²⁾
 But strip me down all these fine foxes to the skin,
 And nothing out of the common these palace folk will seem.

xxii

Wäre denen Dukaten
 Die grosse Krätze gleich,
 So wäre unser Nachbar
 Viel Millionen reich.

If the slag from his furnace
 As ducats should appear,
 My worthy next door neighbour
 Would be a millionaire.

xxiii

Mein Rücken ist noch stark,
 Ich darf mich garnicht klagen.
 Du könntest, wie mich dünkt,
 Wohl zwanzig Säkke tragen.

My back's as strong as brass,
 There's no cause for complaining;
 Put twenty sacks thereon,
 And still there's strength remaining.

xxiv

Dass muss ein dummer Esel sein,
 Der lieber Koffent säuft als Wein,
 Und in der kalten Stube schwitzt,
 Und statt des Schiffs im Backtrog sitzt.
Punctum!

A donkey I should hold the man
 Who drinks small beer and calls it wine,
 Who in cold rooms has sweating fits,
 Or old tubs uses stead of ships.
 That's that!

(1) Rabelais' *Pantagruel* appeared in 1533.

(2) As the Count's flag was blue-white, blue, no doubt, was the colour of the palace uniform.

xxv

Dominus Johannes citatus ad Rectorem Magnificum hora
pomeridiana secunda propter ancillam in corona aurea.

xxvi

Studenten sind sehr fröhlich,
Wie ihr alle wisst,
So lang ein blutiger Heller
Im Beutel übrig ist.

Right merry souls are students,
As all of us know,
So long as there's but a penny
Within their purse to blow.

xxvii

Wär' der Galgen Magnet
Und der Schneider Eisen,
Wie mancher würde noch heute
An den Galgen reisen!

If the gallows were magnets,
And tailors iron,
We'd see them all in their hundreds
At the yard-arm hanging.

xxviii

Wär' ich König in Portugal,
Was fragt' ich darnach,
Ein andrer möchte kippen
Mit dem Backtrog im Bach.

Were I ruler of Portugal,⁽³⁾
You bet I'd not mind!
Some other man to wobble
In the old tub I'd find.

xxix

Bona dies, Meister Kürschner,
Habt ihr keine Füchse mehr?
Ich verkauf sie alle nach Hofe,
Mein hochgeehrter Herr.

Now, good-day, Master Skinner,
Have you e'er a fox to sell?
I have sold them all to the palace,
My much distinguished swell.

(3) i.e., 'were I rich enough.'

xxx

Ich sehe eine Jungfer,
 Die hat sehr stolz getan,
 Und hat doch wohl bei Urbens
 Kein ganzes Hemde an!

I spy a fair young maiden,
 As stand-off as you please.
 And yet when she's at Urbens⁽⁴⁾
 Wears *such* an old chemise!

xxxi

Mancher stellt sich freundlich
 Mit feiner Zung',
 Und denkt doch in dem Herzen
 Wie Goldschmieds Jung.

Many speak you fairly,
 And flatteries pay,
 But in their hearts despise you
 As common clay.

xxxii

In diesem Jahre haben wir
 Zwei Sonnenfinsternisse,
 Und zu Breslau auf dem Keller
 Schänkt man guten, guten Scheps,
 Und in meinem Beutel
 Regiert der fressende Krebs.

This very year, now list to me,
 We'll see two solar 'clipses.
 And in Breslau's Rathaus cellar
 You get first-rate drink.⁽⁵⁾
 But in my poor pocket
 There's not a copper to chink.

xxxiii

Hört ihr Herren allzugleich,
 Was da geschehen in Osterreich,
 Hört ihr Herren allerhand,
 Was da geschehen in Brabant,
 Da hat geboren eine alte Frau
 Eine junge Sau!

(4) Perhaps a local dancing-booth.

(5) 'Schöps,' still obtainable at Breslau in the Schweidnitz cellar.

Gentles, have you heard from far
 What's happened down there in Austria?
 Have you heard, good people all,
 What in Brabant there did befall?
 They tell me an old woman's borne
 A boy monstrous like a sow!

xxxiv

Seid fröhlich eingeladen zum Topfbraten!
 Ei, was ist das für eine schöne Fuge!

And now I bid you welcome to the supper!
 But first in chorus let's all sing a Fuga!

What are we to make of this curious medley. The opening stanza indicates a sea-shore, the locality of the 'Backtrog's' mishap. Foreign warships—a significant detail, as will be shown—are present in the offing. Stanza iv gives a closer definition of the locality as Holland, and the pointed substitution of unrhyming 'See' for 'Meer' (needed to rhyme with 'her') in the second line of stanza i, declares the Zuider Zee as the scene of the naval concentration. Stanza ii introduces the bride, who, like the bridegroom in stanza i, views a distantly approaching object, a horseman bearing a spinning-wheel, the emblem of matrimony, customarily conveyed in this manner to the bride in peasant families. His mourning habit invites the moral reflection voiced in stanza iii.

We must suppose that the bridegroom's curiosity led him to visit the warships in an unseaworthy craft described as a 'Backtrog.' The word commonly denotes a dough-trough or kneading-tub. But Grimm's *Wörterbuch* equates it with 'alveus,' a small boat or skiff. It was evidently unseaworthy, and, as will appear, the weather was boisterous. The adventure consequently ended with ignominy, of which the librettist constantly reminds the victim (stanzas iv, vi, xiii, xxiv, xxviii). He discloses also more intimate incidents in the bridegroom's past career. The shouts of 'Backtrog' which punctuate the music of stanza vii evidently associate the bridegroom with its text; it must be supposed that his bride had not been easily wooed and won. He had, in fact, been involved in a discreditable *liaison*, inopportunately recalled. Stanza xviii is the wail of a woman courted and abandoned, and the lines that follow suggest that her name was Urschel (Ursula). She was not of an Arnstadt family, for that Christian name does not occur in the register of church baptisms 1680-90. She was therefore a country girl, whom we may reasonably identify with the maidservant ('ancilla') of the Golden Crown (stanza xxv), at whose instance 'Dominus Johannes' was

hailed before the competent authority, by whom, as we deduce from stanza xxiii, he was fined the twenty thalers customarily imposed for the misdemeanour with which he was charged. The apologetic reference to 'Studenten' in stanza xxvi indicates that Johannes' lapse from virtue was an indiscretion of his 'teens.

Johannes, the bridegroom, is the centrepiece of the libretto. But other characters, familiar to the wedding-party, pass vaguely before us—a tailor (stanza v), whose extortionate charges, or some other unpopular characteristic, invited the malediction uttered in stanza xxvii; a sour-faced Salome (stanza viii); a rich neighbour (stanza xxii); a Master Skinner (stanza xxix); an anonymous maiden (stanza xxx). A strong animus against the flunkys of the Count's Schloss nearby is disclosed in stanzas xxi and xxix. Perhaps a more intimate feud is indicated by the reference to them as 'foxes.' Dr. Grosse, of Arnstadt, suggests to me that in particular a Georg Fuchs, or members of his family, may have been aimed at; in 1691 he held the post of 'Hofverwalter' (Palace Steward).

It is at once evident that the incidents and persons referred to in the 'Quodlibet' have no direct relation to Bach, and, if so, it must have been written for some other wedding than his own. Then who was 'Dominus Johannes'? And why did Bach put his 'Quodlibet' to music?

Since Johannes was the betrayer of Urschel, maidservant at the Golden Crown, one looks for him first of all among its inmates. The house stood on the Ledermarkt and was owned and occupied by Martinus Feldhaus, who, according to the Arnstadt 'Seelenregister' for 1685 (p. 124), was born on November 9, 1634, and on February 18, 1679, married Margaretha Wedemann (born January 28, 1650), youngest daughter of Johann Wedemann, town clerk of Arnstadt. Her elder sisters were already wedded to the two talented sons of Heinrich Bach (d. 1692), the Arnstadt organist—the elder, Maria Elisabetha, to Johann Christoph Bach, of Eisenach (d. 1703); the younger to Johann Michael Bach, of Gehren (d. 1694). Feldhaus (d. November 3, 1720) consequently was uncle by marriage of Bach's wife, Maria Barbara, and was more distantly related to Bach himself. As Bürgermeister he interested himself in the erection of the new organ in the Bonifaciuskirche, and undoubtedly was instrumental in securing Bach's appointment to the church in 1703. He received his young relative under his roof in the Golden Crown, where, in all probability, Bach was actually living when the 'Quodlibet' was written and set to music.

The Bürgermeister had three children, the eldest of whom, Johannes

Martinus Feldhaus, born February 6, 1681, I identify with the Johannes of the 'Quodlibet,' which, I conclude, was written for his marriage with Anna Elisabeth Heussner on May 26, 1705. But the proof is inferential rather than direct. Young Feldhaus was admitted to the Arnstadt Lyceum (the present Gymnasium) in 1687; the school Album records him as a pupil of 'ingenium mediocre.' It took him ten years to climb to 'Prima,' in which he showed good application ('Leistungen bene'). At Michaelmas, 1700, he left the school, being then eighteen years and six months of age. And here a significant fact emerges: the Album states that he was 'privatissime dimissus.' The words may or may not imply that he was expelled. But they certainly indicate that his school career had an abnormally sudden termination. Young Feldhaus was quietly, but abruptly, withdrawn from the Lyceum, and it is a reasonable inference that his father's prominent situation saved him from formal expulsion. For what offence? The 'Quodlibet' gives the answer—illicit relations with the maidservant in his father's house.

The title 'Rector Magnificus' distinguished, and still distinguishes, the Head of a German University. According to the 'Quodlibet' Feldhaus was summoned for admonition by such an official at two o'clock on an afternoon and year not specified. Drawing a bow at a venture, I picked up the track of young Feldhaus at Jena, where he matriculated on September 7, 1700, the very month in which he was 'privatissime dimissus' from Arnstadt. Since his offence was not committed within the jurisdiction of the University, the Rector's intervention was of an admonitory character, and no record of it is found among the 'Strafakten' of the University.⁽⁶⁾ Punitive action, in fact, lay with the Arnstadt Consistory, whose report must have brought the matter to the cognisance of Jena. Unfortunately, the Consistorial records have failed to yield information, and, as young Feldhaus ultimately became secretary to that ecclesiastical board, he may have obliterated the record of his youthful misconduct! In fact, the relative docket of documents is missing.

That young Feldhaus was the 'Dominus Johannes' of the 'Quodlibet,' and that his entanglement with Urschel occurred in 1700, are therefore reasonable deductions. But what of the 'Backtrog'? The libretto, it will be remembered, indicates the Dutch coast as the scene of the adventure, and associates it with a concentration of warships there. Now, such a concentration did actually occur in the very year 1700 otherwise eventful in the fortunes of Master Johannes. Vol ix of the *Publications of the Navy Records*

⁽⁶⁾ I am obliged by Dr. Hans Moser's search in my behalf.

Society (1897) contains the journal of Admiral Sir George Rooke, who in that year led an expedition to the Sound to stifle the Northern War. His instructions, dated May 9, 1700, directed him to proceed 'to the rendezvous at the Texel,' there to join a Dutch squadron under Lieutenant-Admiral Allemonde. He weighed anchor on May 14, and for the rest of the month lay off the Dutch coast in very dirty weather. His vessels, I conjecture, are those referred to in stanza i of the 'Quodlibet.'

But what brought young Feldhaus to the Dutch coast? A plausible answer is afforded by stanza iv. As later in Heine, a 'Schiff-fahrt nach Indien' means a sea-honeymoon, or a voyage in the company of a betrothed or beloved one. At the age of eighteen, young Feldhaus cannot yet have been contracted to his future wife. We must therefore suppose another female associate. Can Urschel have been his companion in the 'Backtrog'? Stanza xx hints that she had manoeuvred an intrigue with matrimony in view, and stanza iv may be read as her companion's equal resolution to evade it.

I submit, then, that the 'Quodlibet' was written for the marriage of J. M. Feldhaus and Anna Elisabeth Heussner on May 26, 1705. That Bach should set it to music was natural. The Bach and Feldhaus families were closely related. Bach himself was beholden to the elder Feldhaus for his appointment to the Bonifaciuskirche in 1703, and in 1705 was probably an inmate of his house. But why did he revive the work for his own wedding in 1707? It was irrelevant to himself and his circumstances. On the other hand, he had nothing else of the kind to put in his portfolio when he set out for Dornheim and Arnstadt. And the intimate relationship of the Bach and Feldhaus families makes it certain that the 'Quodlibet' entertained much the same wedding company in 1707 as in 1705. Moreover, good fun could be anticipated from the fact that some of its stanzas introduced the names of members of the Bach family, while stanza xxv was sure to elicit uproarious laughter by reason of Bach's more recent experiences with his Maria Barbara. If stanzas viii and xxix do actually indicate his sister, Salome Wiegand, and her husband, they must be regarded as his additions to the original score. In fact they cannot bear that interpretation. In stanza xxix the author is not addressing a particular individual, but is merely concerned to have a further fling at the 'foxes' of the Schloss. Moreover, the 'Master Skinner' of that stanza can only be identified as Master Wiegand if the Salome of stanza viii was indeed his wife, a supposition which cannot be entertained. Since January 24, 1700, she was settled at Erfurt and little likely to have

journeyed to Arnstadt for the Feldhaus-Heussner wedding. Moreover, if I rightly interpret the stanza, the Salome of the 'Quodlibet' was a spinster of marriageable age. Another Salome related to the Bachs was the relict of Caspar Lämmerhirt, Bach's maternal uncle. Having been twice widowed, she, too, cannot have been the Salome of the 'Quodlibet.' I turned, therefore, to the baptismal registers at Arnstadt and found that in the decade 1680-90 only one infant received the name Salome. She was the daughter of the Notary Public and Town Lieutenant, and, being born January 16, 1686, was nineteen and of marriageable age at the time of the Feldhaus wedding, at which her father's office makes it reasonably certain that she was present. The stanza represents her as displeased by the action of someone bearing a pitchfork. The language is figurative. The Counts of Schwarzburg-Arnstadt held the office of Imperial Master of Horse ('Erzstallmeister') and by virtue of it quartered a pitchfork ('Mistgabel') on their coat of arms. The pitchfork consequently indicates someone employed in the Count's stables, whose amatory overtures displeased Fräulein Salome, who either regarded his social position as beneath her own, or disliked him personally.

So there is no reason to suppose that stanza viii is an addendum to the 1705 libretto. And for that reason stanza xxix must also have formed part of the original text. Bach's own contribution, therefore, is found only in stanza xxxii, in which he brought the composition up to date, and perhaps stanza xxxiii, which gave him an opening for a musical jest. It announces the birth of 'eine junge Sau.' In that period consecutive octaves were known as 'a sow,' and at bar 264, in which the word occurs, Bach deliberately writes them.

There remains the problem of the authorship of the 'Quodlibet.' Its attribution to Bach is untenable. Evidence points definitely to Johann Friedrich Treiber, Rector of the Arnstadt Lyceum. Bitter publishes a turgid comedy by him, and records, but sceptically, the tradition that Bach set it to music. Investigations at Arnstadt and Sondershausen have failed so far to discover Treiber's literary remains, which Dr. Grosse remembers to have seen within the past ten years. However, there is preserved at Sondershausen a 'Festgedicht' written by Treiber for the wedding of Caspar Benedict Schultes in June, 1706, twelve months after the Feldhaus-Heussner marriage. We not only remark its author's characteristic use of 'Ei,' as in the 'Quodlibet,' but find in it a long string of rhyming couplets in which the adjective 'fremde' receives the same repetitional treatment as 'grosse' in the 'Quodlibet.' Moreover, the 'Festgedicht' is annotated with classical references which as

clearly reveal a reader of *Pantagruel*. It is worth noticing, also, that in the 'Nachlass' of Joh. Wilhelm Treiber, which contains some of his grandfather's MSS., there is a 'Christening Comedy,' among whose characters is a 'Leutnant von Backtrog,' who appears briefly in the first scene.⁽⁷⁾ Treiber, then, can be regarded as the writer of the 'Quodlibet,' which he must have composed upon information provided by Treiber's friends. Of indifferent merit in itself, Bach endowed it with music of sparkling tunefulness, which not only declares his sense of humour, but in every bar reveals his high spirits and happy contentment on the eve of his own wedding.

C. SANFORD TERRY.

(7) So I am informed by Dr. Grosse.

MONSIEUR PRIN AND HIS TRUMPET MARINE

October 24. To Charing Cross, there to see Polichinelli. But it being begun, we in to see a Frenchman at the house where my wife's father last lodged, one Monsieur Prin, play on the trumpet-marine, which he do beyond belief: and the truth is, it do so far out-do a trumpet as nothing more, and he do play anything very true; and it is most admirable and at first was a mystery to me that I should hear a whole concert of chords together at the end of a pause; but he showed me that it was only when the last notes were 5ths or 3rds, one to another, and then their sounds, like an Echo, did last so as they seemed to sound all together. The instrument is open at the end I discovered; but he would not let me look into it; but I was mightily pleased with it and he did take great pains to show me all he could do on it, which was very much and would make an excellent concert, two or three of them, better than trumpets can ever do, because of their want of compass.

In the year 1667, and in so many words, did our celebrated diarist, Pepys, describe his personal impressions of the latent skill of a young musician who was destined to become the greatest exponent of his peculiar art. Pepys' knowledge of music has often been termed superficial, but here, at the house in Long Acre, his keen appreciation was not the mere outcome of his love for novelty, but based on sound insight and the recognition of talent and ability. Hitherto the name of M. Prin has stood unnoticed by transcribers and editors of the Diary, and I propose in this little notice to relate so much of the history of this musician as is at present forthcoming and to place on record further details of the curious, but interesting, instrument which had in his day found a place in the orchestra of the French Grande Ecurie and to the perfecting of which he devoted his long life. For what Paganini was to the violin, Dragonetti and Bottesini to the double-bass, Jean-Baptiste Prin was to the trumpet marine, honoured and esteemed as its last but greatest virtuoso. Let me, however, first of all, express my indebtedness for many of the following particulars to the researches of M. Léon Vallas and M. Paul Garnault, the only French writers who have done justice to Prin's memory;⁽¹⁾ for to the former the thanks of musicologists are due for his discovery of Prin's original manuscripts in the library of the Palais des Arts

⁽¹⁾ Vallas. *La Musique à Lyon au XVIIIe siècle*, 1908: Les Lyonnais dignes de Mémoire 'J. B. Prin,' Lyon, 1912. Garnault. *La Trompette Marine*. Nice, 1926.

at Lyon, and to the latter for his little treatise on the history of the trumpet marine and his list of existing specimens. As both these authors lament the disappearance of the master's own instrument, perhaps the description of one which I have discovered in Paris may convince them, as it convinces me, that the trumpet marine, which under his deft fingering afforded so much pleasure to his admirers two centuries ago, is not lost, but still awaits the touch of the vanished hand to wake the echoes of the past.

1. *Monsieur Prin*

Jean-Baptiste Prin was born in England about the year 1650. The family name was not uncommon in the West Country even in the sixteenth century and is also spelt Pryn, Prynne or Preen. It took its origin from an old French form of the word *premier*, for in the twelfth century we find Saint Primus invoked as Saint Prim or Prin. In the present case, however, it is evident that Prin's father, described as a bookseller (*libraire*), had not long settled in this country and that, both in appearance and speech, Jean-Baptiste was 'a Frenchman.' In his treatise entitled *Mémoire sur la Trompette Marine*, which in 1742 he bequeathed to the Académie des Beaux Arts at Lyon, little mention is made of his family or early years except that he received his first lessons on the instrument of his choice from an Englishman. Besides being a clever musician he was also an excellent dancer and comedian and, when the opera was founded at Lyon about 1688, we find him residing in that city.⁽²⁾ It is believed that he was married twice at least, and in the entry of a marriage in the church of S. Pierre and S. Saturnin, at Lyon (January 12, 1689), he describes himself not as 'un maître de danse,' but as 'enseignant à montrer à jouer de la trompette marine.' From 1698 to 1704 he lived in Paris and was harlequin in a troupe of comedians at S. Germain; a contemporary notice states that he played the *trompette marine* 'fort bien.' In 1702, on July 15, he appeared before Royalty at the Concert des Princes held in the Trianon, at Versailles, and, for his excellent performance on his instrument, received a richly bound music book from the hands of the Princess Adelaide, Duchess of Burgundy, decorated with fleurs-de-lis and containing a portrait of Louis XIV, the then King of France. This valued gift, which contains arrangements of operatic airs for the trumpet marine, is still preserved in the city library at Lyon; amongst its transcriptions is a *contre-danse* entitled 'Milord Biron,' in honour of one of the poet's ancestors. He

⁽²⁾ It is not known when he left England, but I think he must have organised and directed the 'rare Concert of Four Trumpets Marine' given at the Fleece Tavern, near St. James, on February 4, 1674.

subsequently returned to Lyon and in 1715 was a member of the orchestra of the Académie du Concert, which had been established there in 1713 by amateurs for the purpose of giving choral and instrumental performances, Rameau, then organist of the Jacobin Convent, being also a member. Having made a sufficient competency he ultimately settled at Strasburg, where he was living in 1742, when he handed his books and his instrument over to the Academy he loved and had served so many years. In 1756 these bequests were still held, but in 1792 the instrument was sold with other effects of the dissolved Academy and the books were transferred to the Palais des Arts, where they were discovered in 1908 by M. Vallas, covered with dust, in the corner of a garret. The following manuscripts are now carefully preserved in the City Library at Lyon:—(No. 133670) 'Mémoire sur la Trompette Marine avec l'art d'apprendre à jouer de cet instrument sans maître, par le St. Jean-Baptiste Prin, maître à danser de Paris et musicien de la Ville de Strasbourg. Dédié à Messieurs les Académiciens du célèbre Concert de la Ville de Lion.' It also contains 44 pages of melodies and duets arranged for his pupils. (No. 133964) 'Airs de Trompette et Violons;' 1718. Two volumes. (No. 133671) 'Concerts de Trompette, Haubois et Violons;' 1723-24. Four volumes, with original compositions. (No. 133654) The Royal Music Book. The following manuscripts are unfortunately missing:—'Livre d'Airs de Trompette de 9 Opéras de Lully.' 'Partie de Trompettes de plusieurs Sonatas.' 'Trois parties de Concerto.'

Of the instrument he loved M. Vallas writes 'nul ne sait ce qu'elle devint,' and M. Garnault says 'aujourd'hui malheureusement disparu': but I hope to show that this is not so. Prin must have died in extreme old age: in 1742 he alludes to 'mes vieux jours' and adds 'mon grand âge m'annonce une fin prochaine.' He must have been 90 or more.⁽³⁾ He had sons, one a comedian and another bearing his own Christian name, whose child was baptised at Lyon in 1735. Not one of them, however, was willing to study the instrument of which he had become so famous a player, and 'Jean-Baptiste Prin le père,' as he signs himself, passed into oblivion with the trompette marine upon which he had spent long years of patient practice. He was himself conscious of such an end, for it breathes in his final words, 'J'aime avec tendresse cet instrument et c'est avec douleur que je le vois pour ainsi dire mourir avec moi.'

⁽³⁾ It is stated by Vallas that in the marriage register (1689) Prin's age is given as 'vingt ans.' If this is so, it simply means that he was of 'full age'—over 18 in France. We must remember, too, that he had his humorous side.

2. *His Trumpet Marine*

Prin prefaces his *Memoire* with a short account of the origin of the instrument, as he believed it to be, and we cannot do better than follow his example.

The primary idea of the trumpet marine lies, as he truly says, in the ancient monochord used by musical scientists for ascertaining and illustrating the correct divisions of the scale: subsequently it was employed as a bass instrument forming an accompaniment to the early viols and rubebes. It was frequently provided with two or more strings and is so depicted in the paintings and carvings of the thirteenth and fourteenth centuries, being sometimes plucked by the finger, at other times played with a bow. From the position, however, of the left-hand fingers upon the strings, as given in these illustrations, I think it may fairly be inferred that the natural harmonics of the string were even then at times employed.

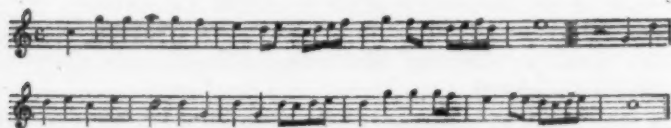
Now it must have occurred to the performers, and also to their listeners, that these soft flute-like harmonics bore a close resemblance to the louder notes obtained on the open tube of the clarion and buzine. Towards the close of the fifteenth century, therefore, some unknown genius discovered that if part of the bridge, over which the long string passed, were allowed to vibrate upon the soundboard of the instrument instead of being wholly fixed to it, the sounds given by the harmonics were greatly increased in volume with an added 'clattering' noise similar to that of the trumpet blast. The popular shapes of this curious trembling bridge, characteristic of the trumpet marine, are shown in the annexed illustration (Fig. 4) and one is distinctly marked on the two-stringed instrument depicted in the organ-triptych painted by Hans Memling of Bruges in 1480. I have also observed this peculiar bridge on a monochord figured in a French manuscript of the late fifteenth century (Brit. Mus. Harle, 3181). In the early years, however, of the sixteenth century we have correct drawings of the instrument given us, under the German name (or nickname) *Trummscheit*⁽⁴⁾ or *Trumbscheit*—log-trumpet—by Virdung (1511), Agricola (1528) and Glareanus (1547), who also discusses its peculiarities in detail.

In 1718 Melon of Bordeaux, according to Prin, attributed its invention to the Germans four hundred years previously, but I infer from these earliest illustrations of the instrument, which are practically confined to Flanders and Basle—Agricola of Magdeburg knowing very

⁽⁴⁾ The strange title *Tympanischiza* was an attempt to render this name into Latin, but the translator derived 'Trumm' from *Trumma* (a drum) and not from *Trumbe* (a trumpet).

little about it—that the evolution of the trumpet marine from the monochord took its rise in one of the north-eastern provinces then belonging to France;⁽⁵⁾ and it may have been due to the inventive skill of Maurin or Marin, a celebrated French artiste and trumpeter, of the closing years of the fifteenth century, or it may have received its name in his honour, for Dr. Frykeland (*Studien över Marintrumpeten*, 1919) assures us that the oldest international name was *Marintrumpet* or *Trompetmarin*.⁽⁶⁾ This early title, found in Denmark, Sweden and Germany, became in France 'La Trompette Marine,' in accordance with the rules of the language, and gave us the English name trumpet marine, though our own dramatist, Shadwell, in 1672 writes it as 'trump marin.'

It was also called the *Trompetengeige* and, as it was employed in the convents, the *Nonnengeige*; but the derivation of its earlier name from *Marien Trompete*, because it was played in honour of the Blessed Virgin, is most improbable. The suggestion that it had anything to do with ships and sailors is even more so. Here there has evidently been an unfortunate confusion with the Italian *Tromba marina*, or speaking trumpet, a useful nautical instrument of respectable antiquity improved and brought into new prominence by Kircher and Morland in the seventeenth century. A French translation of *Oliver Twist*, quoted by Brancour (*Histoire des Instruments de Musique*, 1921), renders Dickens' vivid description of Bates' well sustained roar, 'something between a mad bull and a speaking trumpet,' in these words: 'qui tenait du mugissement d'un taureau furieux et des accents d'une trompette marine!' No doubt Cavalli and Lulli emphasised it by introducing into the opera *Xerxes*, presented before Louis XIV in 1660, an interlude 'pour les Matelots jouant des Trompettes Marines.' It is written in five parts, the upper line for the trumpet marines and the accompaniment for strings. The melody for the sailors' instruments is as follows:—



⁽⁵⁾ Glareanus says that the instrument was a great favourite with the French and German musicians on both sides of the Rhine.

⁽⁶⁾ Garnault, apparently quoting Vigneul-Marville (*Mélanges d'Histoire*, vol. 2), states that it was invented by Marino, but I fail to find it in any old editions of this early eighteenth century work. *Pantologia* (1813) informs us that it was invented in the sixteenth century by an Italian artist Marino or Marigni.

Prin, moreover, in his *Memoire*, attributes the spread of the trumpet marine to the Dutch and English pupils at the German universities who had taken it into use in their own countries, playing it upon their ships and making it heard in the different harbours in which they anchored. The French sailors, surpassing their neighbours in execution, the name "Marine" was given to it; but they did not confine it to the sea: on the rivers, in forests, castles, country houses and often in towns it was played.' Grillet⁽⁷⁾ and Balfoort⁽⁸⁾ dismiss the idea, especially with reference to the British Navy, and so does Garnault, as he says that he can find no confirmation of such a use in *Grassineau* or *Grove*, but he nevertheless rejoices in the notice of a quartet of trumpet marines played in 1674 at the *Fleet Tavern*, which he describes as 'le Café ou le Bar de la Marine' and a 'réunion de marins.' Unfortunately he has misquoted the name of the rendezvous, as Grillet did before him and Balfoort after him; the concert was held at the famous *Fleece Tavern*, as already mentioned. In fact, notwithstanding that Prin's first master was an Englishman, I do not believe that the instrument was much known in this country before the middle of the seventeenth century. Under our Tudor sovereigns, with all their interest in music and musical collections, there is no trace of it, our manuscripts and carvings give no illustration of it, and Praetorius, who was well acquainted with English instruments, tells us that in the early part of the seventeenth century the trumpet marine was used in 'Germany, France and the Netherlands.'

When it flashes into prominence in the latter half of the seventeenth century it is to the Englishman a new thing, exciting the curiosity of Pepys and, as 'that wonderful instrument,' arousing the scientific enquiry of the learned. Instruction books, it is true, were here published for it under the name of 'the Mock Trumpet,' but no specimen of undoubted English make is at present forthcoming. Probably Prin's master had fled to the Netherlands or to France during the Civil War and there had met with the instrument, returning with it to this country at the Restoration.

By this time, however, the trumpet marine had assumed a different form to that of its earlier days. The older shape of the soundbox, triangular throughout, as shown in the illustration (Fig. 1), had given way to a five or seven-sided body, preferably of maple wood, with a distinct neck. The first illustration at present known of this later model is found in one of the younger Teniers' pictures,⁽⁹⁾ generally

(7) Grillet. *Les ancêtres du Violon*, 1901.

(8) Balfoort. *Eigenartige Musikinstrumente*, 1931.

(9) It is not the work of David Teniers the Elder (1580-1649), as stated by Garnault.

described as 'David Teniers et sa famille.' From the persons represented in the picture and their apparent ages it must have been painted about the year 1649. Both Praetorius in 1618 and Merseune in 1636 figure only the triangular instrument, which was about six feet in length.⁽¹⁰⁾ On such as these Prin's master had played and pronounced their tone 'snarling' (*nazard*); the tone of those with the many-sided back to the soundboard was more agreeable. Prin himself tells us that, in the course of researches for over fifty years among the old castles of the provinces of Lyonnais and Bresse, he had met with many of these earlier models, 'more than two hundred years old, but without any maker's label.' As they were rather dilapidated, however, he had not troubled to string them or test their musical qualities.

It was, then, to the later form that Prin devoted himself, though even here the player's performances were often marred by the difficulty of adjusting the bridge. His musical soul naturally rebelled against the 'knockings' and 'scrapings' which the listeners had to endure,⁽¹¹⁾ so he immediately set himself to find a remedy and, in the end, claimed perfection 'puisque j'ai trouvé le moyen de lui donner la force d'une trompette de bouche, le douceur d'une flûte et l'harmonie d'un clavecin.' and this his how he did it.

His first step was to place within the hollow body long sympathetic strings of brass tuned in unison to the open bowed string by means of iron pins, twenty-one to twenty-four in number, set in the upper block of the soundboard and carried over a wide bridge attached to its underside.⁽¹²⁾ The effect was that noted by Pepys, 'a whole concert of chords together at the end of a pause,' which Prin compared to the harmony of the harpsichord or, as we should say, to the sympathetic resonance of the piano strings with the dampers raised. The accompanying illustration (Fig. 2) shows such an improved instrument. Over the pins, a sliding and perforated cover is placed which can be raised for tuning purposes. This particular instrument was found in an old Cheshire farmhouse and is 6 ft. 3½ in. in total length, it has fifty sympathetic strings (an unusual number) and, notwith-

(10) These instruments often had two or three additional strings, either for sympathetic resonance with the harmonics of the main or great string (as shown by their fixed bridges), or with trembling bridges for bowing, the melody being played on the great string. When tuned to C G C Praetorius says they gave a concert of four trumpets in delightful accord.

(11) *Kratzzeit*, 'Scraping log,' is mentioned by Dr. Frykland as an opprobrious name for the instrument.

(12) Such sympathetic strings were in use on the English lyra viol, as described by Bacon and Praetorius in the early years of the seventeenth century: subsequently they were attached to the viola d'amore and the baryton.

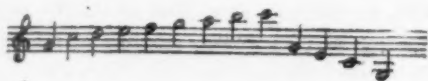




standing Prin's forebodings, has frequently been heard in recent years in London when it formed part of the writer's own collection. Owing to its sturdy build, so different from that of the French instruments, it may possibly be of English make. A like origin is claimed for a similar specimen in the Leipzig University Museum (No. 708a, Heyer Collection, *Kleiner Katalog*, 1913), but as Prin mentions three French luthiers who, under his personal direction, had made a hundred and fifty trumpet marines 'organisées,' i.e., with these sympathetic strings, many of which had been sent to foreign countries, it may be that all these instruments, including the specimen in the Victoria and Albert Museum, with its forty-two wires, should be referred to Lyon, and that the variations in model are due to the special design of a particular maker.

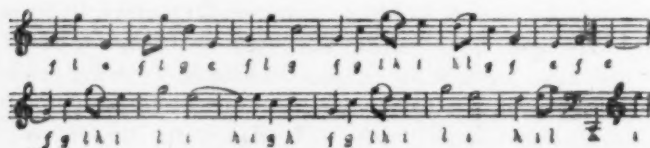
Prin's own favourite instrument, which he describes as 'de grand patron,' was the work of Imbert of Lyon, in 1715, and 6 ft. 8½ in. in height. The open bowed string was 'une quatrième de basse (de viole) non filée'—practically a thick violoncello D string—and was tuned to C, though it could be raised for greater brilliancy to D or, with a somewhat thinner string, to E, though the Master says that if the string be too fine the sound is like that of a bad flageolet. The trembling bridge was placed about three inches from the lower nut with its 'tail' to the left, and under the foot some rosin to prevent its slipping. 'Take care,' he says, 'that none is under the tail (the vibrating foot), which always ought to be clean.' According to his instructions, the trumpet marine, when played, should be raised on a chair, stool or table, with the head against the performer's stomach with just sufficient pressure to hold it firm, the left leg advanced as for firing a gun and the right hand holding the bow. The thumb of the left hand lightly touched the string at the points required to produce the harmonics, which were marked on the neck of the instrument by lines or, for readier identification, by letters. As to the actual position of the lines or letters he is silent, but he explains the position of the lower harmonics by an interesting reference to the African musical bow. Mersenne informs us that the head of the instrument should rest on the breast, and Dr. Kretzschmar, when in 1882 he described for Ruhlmann the instruments then still in use at Marienthal, near Ostritz, in Saxony, said that the head rested on the shoulder of the player. In whatever way, however, the instrument was held the string was bowed just under the upper nut immediately below the head, and the higher the harmonics the closer they were to this point. This fact resolves the difficulty expressed by some writers in explaining how the upper notes could have been reached on so long

an instrument. Prin gives the available compass of the trumpet marine thus :



the first and sixth harmonics and the fundamental note not being used.⁽¹³⁾

Sometimes a tablature was employed as for the lute, the open string, according to French practice, being marked a, the first harmonic b, the second c and so on, the sixth harmonic (b flat) being omitted. In the illustration an example will be seen of a portion of this tablature (Fig. 5) the translation being :



[Taken from an engraving by Nicolas de Larmessin c. 1700, satirising a Musician who holds a Trumpet Marine. The intended effect of the music was evidently asinine.]

The other improvement made by Prin was 'le guidon,' which acted as a regulator for the bridge in the following way. Having placed the tuning peg and ratchet of the bowed string on the right side of the head, a smaller peg like that of a guitar was inserted in the left side. From this a thin string passing under the bowed string stretched almost to the lower end of the instrument where it was turned across and affixed to the larger string below the bridge,⁽¹⁴⁾ and then drawn back again over itself to a fastening on the side of the soundboard.

By turning the small peg the little string was tightened and drew the loose foot or 'tail' of the bridge away from the soundboard, thus increasing the strength of the vibrations and making the 'trumpet' sounds; by loosening it the 'tail,' pressing more firmly on the soundboard, produced the harmonics in 'flute' or 'flageolet' tone. Prin's

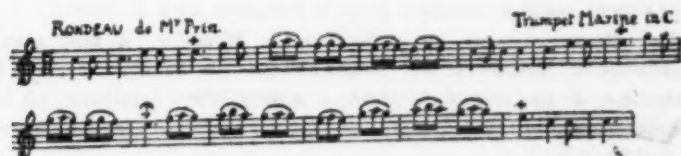
(13) In order to bring the notation into line with modern usage the ordinary G clef has been substituted for the French violin clef on the first line, in which all Prin's music is written. Such examples also as are written in the key of D (actual sounds) have been transposed to a uniform C key to facilitate comparison.

(14) 'Vis à vis le milieu de l'intervalle du chevalet et du muffle.' 'MUFFLE, masque ou ornement qui représente la tête de quelque animal: visage d'un homme.' Littré: *Dict. de la Langue Française*, 1869.

own instrument was so fitted, and he says that he amused and astonished people of the highest position and others, who were experts, in playing touching airs which would be thought impossible for such an instrument and in producing echoes which called forth their admiration. Such was his technique that he could alter the vibrations of the bridge 'in the twinkling of an eye,' without taking the bow off the string or retarding the execution. This device is seen on the trumpet marine depicted in Fig. 3 and I have every reason to believe that, in it, we have at last recovered Prin's actual instrument.

The specimen was shown in the French section of the International Exhibition at Paris, in 1900, by M. Stéphane Dervillé, and two photographs of it are given in the Musée Retrospectif illustrative of that section. It is thus described in the catalogue: 'No. 81. Trompette Marine. Le manche est terminé par une tête sculptée; un masque de bois en relief et peint, placé à la base, sert d'attache à la corde. Le bois de la caisse sonore porte, sur la table, une ouverture circulaire par laquelle on distingue des cordes sympathiques; près de cette ouverture se voit la marque au fer chaud de IMBERT LYON.' The instrument, however, was at the time of its exhibition wrongly strung with two thick strings over an ordinary fixed bridge. This is the only known specimen of Imbert's work. The back is seven-sided, Prin's favourite number, there is the 'muffle' or grotesque mask he mentions particularly, there are twenty-four sympathetic wires and the little extra peg, which he speaks of, will be noticed on the left-hand side of the head. I have tried to discover its history from the owner, but no answer has been forthcoming. The proportions, however, are those given by Prin for his instrument and I think it must have passed from the Academy at Lyon into private hands at the sale in 1792. Perhaps a reader of MUSIC AND LETTERS resident in Paris could obtain further details of this interesting relic.

In conclusion, we will transcribe two of the simpler tunes played by Prin with so much acceptance. Further excerpts from his manuscripts, in the old notation and original keys, are given by Garnault.



For the *tremblement* or *cadence-pleine* (marked +) he gives explicit rules. 'Il en faut beaucoup pour la cadence qui est composée de deux

sons par ex. pour faire celle de l'Ut, il le faut préparer au Ré et couler le pouce à l'Ut et retourner de l'Ut au Ré avec vitesse, pendant ce tems ne tirer qu'un seul coup d'archet avec propreté! Avec l'exercice on en vient à bout.'



This march was played with an accompaniment of hautbois and violons, in three parts.

The virtuoso's closing days were passed among somewhat ungenial surroundings; he did not find the sympathy and enthusiasm at Strasbourg which had made his life at Lyon so happy and successful. With waning powers he was conscious that in his day he had been the most accomplished performer on the trumpet marine. 'Pardonnez amour propre,' he writes, 'if it had been generally as well played as I, it would not have been abandoned, and if M. de Molière had heard me holding my part with the best orchestral players in France he would have acknowledged that he was "le bourgeois gentilhomme" in ridiculing it. Alluding to his neighbours, he says that the Germans are capable musicians in reading music and playing it correctly, but with no taste or expression, and the trumpet marine demands much. 'Les peuples pour la plupart ne captivent pas la bienveillance des François, où les valets sont musiciens, où les maîtres écontent avec indifférence, peut-être même sans entendre, où les plus beaux spectacles sont par eux désertés et ne subsisteroient pas sans les trompes militaires du Roi, où enfin je n'ai d'agrément qu'avec moy très petit nombre de mes confrères françois qui comme moy n'abaissent point la musique jusqu'à l'associer avec la livrée.'

For these reasons he dedicated his *Mémoire* 'à mes anciens bienfacteurs, Messieurs les Académiciens de Lion . . . et je fais l'abandon de ma trompette aimée à cette célèbre Académie, où bien d'autrefois les bruits de guerre furent réalisés sur le grand monocorde si peu guerrier.'

Avis

It has been stated on a previous page that the manuscripts of Prin's sonatas and concertos for the trumpet marine are now lost. We are

therefore not in a position to estimate his full powers or to judge the capabilities of the instrument under the hand of a skilful performer. I have, however, appended a sonata written in the seventeenth century for the trumpet marine (in D); the second and last movements appeared in my article in *Grove's Dictionary* (third edition). I here transcribe the whole.

SONATA per la Tromba Marina del Don Lorenzo de Castro

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo markings are: *Toccata* (Allegro), *Allegro*, *Adagio*, *Allegro*, *Aria*, *Menuetto*, *Menuetto*, *Menuetto*, and *Menuetto*. The notation includes various musical symbols such as notes, rests, and bar lines.

F. W. GALPIN.

Details of Illustration

1. TRUMPET MARINE (early form)
2. TRUMPET MARINE (c. 1700) with bow
3. TRUMPET MARINE (early 18th century) by Imbert, Lyon
4. TYPES OF BRIDGE
5. TABLATURE (17th century)

THE PROBLEM OF 'DON GIOVANNI' AGAIN

THE problem of 'Don Giovanni' is of course a real one, and Mr. Eric Blom's article on the subject in last quarter's *MUSIC AND LETTERS* raises some interesting points for consideration.

The first and most important is whether his main objection to modern representations of the work is a genuinely cogent one. Amputation is unfortunately necessary to performances of many old masterpieces in these swift-moving times, in both opera house and concert hall. It is seldom that we can hear any of Bach's great choral works without several operations of the kind taking place. And who, indeed, of the thousands of those that listen yearly to 'Messiah' ever realise that there has been any amputation at all? They have never even had the opportunity of becoming acquainted with the limbs that have been so callously removed. And so to suit present conditions we must continue to amputate. But before doing so, let us make very sure which members we can best remove without imperilling the whole body.

Of course, we all deplore the omission of such a beautiful air as 'Mi tradi.' It is difficult to place suitably in the opera, but, apart from its musical value, if sung after the sextet in the second act (it is generally placed in the score third in order after this number) it certainly contributes to the development in Elvira's character. She has just suffered the greatest indignity at Don Giovanni's hands, in his disguising of Leporello as himself to cover his amour with her own maid, and she is torn between love, desire for revenge, and conviction that judgment will soon overtake him. 'The anger of heaven,' she cries, 'cannot much longer be delayed,' and this frame of mind naturally leads to that of the last scene, where she calls upon him to repent, and in the finale announces her intention of finishing her days in a convent. By all means then let us, if possible, preserve this aria in performance. But if we consider other arias that are sometimes omitted, Masetto's 'Ho capito, Signor, sì' (not very interesting musically), the Don's 'Metà di voi' and Leporello's 'Ah pietà, signori miei' all protract unnecessarily long a situation that calls for movement, and certainly do not strengthen the dramatic construction in any way. Elvira's 'Ah, fuggi il traditor,' on the

other hand, which is seldom performed, is dramatically in a good position, is so short that it does not hold up the action to any extent, and with its curiously Handelian flavour has a distinct character musically that makes it well worthy of retention.

The tenor arias are both badly misplaced from the dramatic point of view. The first forms a poor anticlimax to Anna's magnificent 'Or sai chi l'onore' (in Ricordi's score it follows the duet between Anna and Ottavio 'Fuggi, crudele, fuggi,' a much better place dramatically, but unfortunately making comparative nonsense of the recitative which precedes it). The second follows Leporello's 'Ah pietà' in the second act, which has already nullified dramatically the sextet that precedes it, a number which, as Professor Dent points out, seems obviously to demand a curtain at the termination of a scene. These arias must, if possible, be retained not only for their intrinsic beauty, but also because bereft of them the rôle of Ottavio, already none too rich, dwindles into nothing.

If we retain all the aforesaid arias, the work is manifestly too long for present day performance. Therefore we must weigh against their loss the loss of a large part of the recitatives. Mr. Blom's characterisation of the latter as 'morbid matter' I find very difficult to accept. When we examine Mozart's recitatives (which are apparently entirely composed of a few clichés) it is amazing how full of character we find them to be. Their musical quality can easily be gauged by comparing them with those of such a work as 'The Barber of Seville,' and I do not hesitate to say that, with proper performance, in them lies a great deal of the charm of Mozart's operas. They very frequently contain much of the action of the play, in them rather than in the set numbers is developed the character of the various personages, and they are brimful of humour. In Mr. Blom's suggested cut in the first scene, the omitted passages give us in the first minute a clear insight into Leporello's character, and their loss deprives us of this piece of characterisation and of an excellently humorous sally. A big loss this, in eight bars! After all, an opera is, or should be, first and foremost a play, and in the ruthless cutting of recitatives we reduce it to skin and bone, or (better perhaps) to a fleshy body without a frame to support it. If we accorded the same treatment to 'Così fan tutte' or 'Le Nozze di Figaro,' both very long operas, we should lose all the wit of the first, and the second would not exist as a play at all.

The second point to consider is intelligibility. Mr. Blom admits that by cutting as he suggests the opera may become too obscure to be understood by the average spectator. This is surely a grave fault.

It may be that the learned in opera do not care whether a plot is intelligible or not, but to my thinking the average Anglo-Saxon is too matter of fact to feel that beautiful music can compensate for a want of intelligibility. It has always been my firm belief that it is for this reason that opera has never deeply appealed to him. What he wants is a story that he can understand, in plain English which he can fully and easily grasp—or, on the other hand, something so mystical (of the category of 'The Immortal Hour') that it is quite beyond his apprehension, and presents a life completely severed from his own, in which he feels that music would be the natural means of expression. A few conspicuously obscure or childish operas, such as 'Il Trovatore,' 'Maritana,' and 'The Bohemian Girl,' have got into his bones, as it were (presumably because of the strong dramatic situations in the former and the ballad appeal in the two latter), but beyond these little else, and I am convinced that the Mozart operas at the Old Vic and Sadlers Wells Theatres are drawing increasingly large audiences because they are presented to them in a far more direct and comprehensible way than hitherto. I speak of these audiences not merely because my main experience has been of them, but because as an enthusiast whose chief aim is to induce a love of opera in England I am convinced that it is among audiences of this type that the seed must be sown, if it is ever to become a living force in this country, and that it is owing to the neglect of them that more grandiose schemes of opera have so conspicuously failed.

For this reason, in presenting a work such as 'Don Giovanni,' I would far rather omit an aria or two, if by so doing I could make the play intelligible to the spectator who sees it for the first time, and this should be the criterion for which every opera producer strives.

Lastly, let us consider the balance of the whole work. To me an opera of Mozart composed almost entirely of arias and ensembles would be altogether too overpowering. Mr. Blom speaks of the musical continuity, which makes recitative infinitely more desirable than spoken dialogue. For an ideal performance it is essential for this very reason, but not less so because of the musical contrast it affords. He emphasises the fact that the periodical dropping to a lower level followed by a rise to a higher plane of organised sound is one of the great fascinations of Mozartian opera. But if we reduce these 'lower levels' to a minimum, surely we destroy the balance of the whole work? To my thinking the drama of these operas (though perhaps less in 'Don Giovanni' than some) lies frequently in the lower levels, and the arias and ensembles are emotional highlights which intensify the various dramatic situations.

The actual cutting of the recitatives can, as Mr. Blom points out, usually be quite well effected without spoiling their characteristic style, but the bringing of the harmonic changes too close together is apt to be disturbing, as their chief quality is the almost imperceptible movement from key to key. As to metre, I am in agreement with him. The bar lines have no real value; rests are frequently disregarded, and the pace of quavers and semiquavers often identical in performance. What does matter is the actual rhythmic flow of the words themselves, with the overwhelming preponderance of feminine endings—a characteristic of the language, of course—which produces a kind of tripping glibness entirely suited to these more swiftly moving moments of the drama. It is perhaps worth remarking in passing that Professor Dent has translated the opera *in toto*, and that the dialogue as spoken at the Old Vic and Sadlers Wells is a rather shortened form of the actual recitatives, it being felt that by this the verbal rhythm at any rate would be preserved. For my part I always feel that the dialogue in this form is more satisfying to the ear than is the case in 'Figaro' as given at the same theatres, in which it has been translated with no reference to the rhythm of the recitatives. This may be pure fancy, but when one considers the effect rhythm can make quite imperceptibly upon the human mind, it surely is something more than that. For these works to be completely satisfying, there is no gainsaying that the recitatives should be sung, thus preserving both rhythm and musical continuity; and it is hoped that the Old Vic Company will restore them in both operas before long.

When we consider the actual stage presentation of 'Don Giovanni,' Mr. Blom is obviously on the right lines. Any delay between the scenes in this opera, 'Così fan tutte,' and 'The Magic Flute,' tend to destroy the continuity of the action, and certainly in the latter case make the play even more difficult to follow than it need be. By some such devices as he suggests it is possible to reduce the pauses between scenes to a minimum, and for some years now 'Don Giovanni' and 'The Magic Flute' have been presented at the Old Vic with no breaks of longer than a few seconds except between the two acts. In this an apron stage is of inestimable service. The buildings which he proposes, if on the apron proper, would of course necessitate special erections, such as we have lately seen in 'The Miracle' and 'Casanova,' where the boxes have been converted to play this part, but what he demands is presumably a building on each side of the stage immediately behind the proscenium and forming the permanent set. This device, of course, has been frequently employed of late years in the presentation of plays and operas of a

formal kind, perhaps primarily for economic reasons, but in any case it greatly assists in facilitating scene changes.

In the Old Vic production the house with the balcony remains throughout the first act, serving alternately as the inn where Elvira is presumed to be visiting (it is difficult to account for her presence in travelling dress otherwise), outside which the Don sits with Leporello, as a courtyard entrance to the Don's house, and finally as a door with minstrels' gallery above it in his ballroom. In the first scene of the second act it still serves for Elvira to make her appearance on the balcony, and though it is generally removed for the scene of the sextet, it could easily remain on as an adjunct to the courtyard of Anna's house. Mr. Blom's statement that we know enough of this scene not to need to see anything must be accepted with diffidence, for, as I have before pointed out, we must remember that a number of the spectators will not have seen the opera before, and it is these members of the audience that we must first consider. Besides, there is nothing that makes an audience so restive as a scene played in total darkness. One must at least discern who the characters on the stage are, and, since the theatre is at best a mass of conventions, it is for this reason perhaps wise to preserve that convention which makes the characters distinguishable to the audience even though they are supposed to be unrecognisable to each other. Mr. Blom so often states that the lighting (as well as the setting) should not be realistic, that it seems unnecessary to insist on realism here.

I fancy that he will find his chief difficulty in lighting the cemetery scene that follows, for it is scarcely possible to light the back of his scene while keeping the buildings in front in complete darkness, particularly as the orchestra lights almost invariably throw an often most unwelcome glow on the front part of the stage. Similarly, while lighting at all strongly one of the buildings he can scarcely hope to do more with the other than throw it into partial shadow. He will certainly never have the inn in sufficient darkness to allow of the removal of the sign without being observed, as he suggests for the following scene. But these are points which need not be unduly emphasised if the production is to be avowedly unrealistic.

I have not insisted upon the necessity for retaining the epilogue. The opera was written not as a tragedy but as a *dramma giocosa*, and surely as such demands its inclusion. Mr. Blom's suggestion that for this final scene the characters should appear in their everyday costume (of the period) is certainly intriguing. But do not such phrases as 'Ah certo è l'ombra che m'incontrò' and Leporello's account of the Don's disappearance bind it very closely to the action

of the opera? Indeed, the logical moment for such a change to take place would be some six to ten bars before the *presto* containing the moral of the play, which would be manifestly out of the question.

CLIVE CAREY.

SOME LESSER KNOWN WORKS OF HAYDN IN MODERN EDITIONS

As the year of Haydn's bicentenary draws to an end it may be useful to note the existence in modern editions of some of his lesser known works. Many of these are worthy of attention; some are exceedingly beautiful.

To mention first what has been done, in the way of publishing or republishing, in England, one must record, of course, the recent production by the Oxford University Press of 'Haydn's first string quartet,' as it is called here, and as it has been described by its editor Miss Marion Scott. This charming little work in E \flat has also appeared lately in Germany, but under the title of a *Divertimento*, and is published by Nägel of Hanover, and edited by Dr. Geiringer. It sounds much better played as a *Divertimento* for a small string orchestra than as a string quartet. Its style is infinitely better suited for the former treatment.

The Oxford Press, however, has published something much more sensational than this; namely, a really new Haydn work (the E \flat quartet had long ago been printed by several eighteenth century publishers), the enchanting *Divertissement* in B \flat for Oboe, Violin, Viola da Gamba (or at a pinch Viola), and Bass, edited, from a MS., by Mr. Arnold Dolmetsch. This is a publication of the greatest importance.

But to turn to some German and Austrian republications. First, one may remark that there are a considerable number of available trios or trio-divertimenti for instruments other than violin, violoncello, and piano. And after all, why should one's attention be confined to the piano trios? One might imagine—and one has a right to do so—that other combinations of these instruments would appeal to the public, especially to amateurs, and especially in the comparative dearth of viola players, besides the usual so well-known piano trios.

One may mention, then, in this connection:—

Twelve very easy String Trios. (Zwölf ganz leichte streichtrios.)
Volksverein, Verlag. 2 vols. at 4 m.

Six Trios. (Flute, violin and 'cello.) Zimmerman, Leipzig. 2 vols.
at 3 m.

Three Easy Trios. (Violin concertante, viola, and 'cello.) Bärenreiter Verlag, Augsburg.⁽¹⁾ 2 m.

String Trio in F. (Two violins and 'cello.) Peter's Edition. 1.25 m.

Two Divertimenti. (Violin, viola and 'cello.) Universal Edition. Vienna. 1.50 m.

Divertimento. (Viola d'amore (viola), violin and 'cello.)⁽²⁾ Nagel, Hanover, 1930. 2 m.

'The London Trios.' (Two flutes and 'cello.) Nagel, Hanover, 1931. 3.50 m.

Three Duets for two violins. op. 99. Universal Edition. 1s. 6d.

Many of these are probably very little known to English players, including teachers.

To turn next to the pianoforte. A great deal of Haydn has always been available in this medium, and Professor Dent has recently written an article on Haydn's piano music in *The Monthly Musical Record*. But one may mention one or two novelties.

Twelve German Dances with Coda, as played in the famous Redoutensaal in the Imperial Palace at Vienna. ('ein wiedergefundenes Werk.') Strache, Vienna. 1.30 m.

Twelve Minutes for pianoforte. (Published for the first time 1931.) Strache, Vienna. 1.90 m.

Twenty-one Easy Original Pieces. Litolf, Brunswick. 1.50 m.

Contredanse und Zingarese (for two pianos). (First published in 1931.) 1.50 m.

To which one may add:—

Capriccietto for violin and piano. Schott, Mainz. 1 m.

Passing to other forms, which may be considered rather more at random, one may note also among the instrumental works:—

Ten Early Symphonies (full scores). Breitkopf and Härtel. At about 5s. each.

Sinfonia Concertante for violin, violoncello, oboe, bassoon, and orchestra. (As played in London during Haydn's English visits.) (Also published with pianoforte instead of orchestral accompaniment.) Breitkopf and Härtel. 12 m.

Twelve German Dances (score). (First published in 1931.) Kistner and Siegel, Leipzig. 2.40 m.

Concertos for violin and orchestra. No. 1, C Major. No. 2, G Major. No. 3, B Major. All three by Breitkopf and Härtel. 12 m. each.

Concerto for oboe, and orchestra in C major.

Concerto for organ (or pianoforte) and orchestra. Both by Breitkopf and Härtel.

Sonata for flute and pianoforte. Breitkopf. 1.30 m.

Six Sonatas for two violins, pianoforte (and v'cello).

Overture for small orchestra in D. Tonger, Cologne. 4 m.

⁽¹⁾ This is called a 'first edition' (1926). But the violin part may be an adapted Baryton part.

⁽²⁾ Rather a difficult viola part.

Cassation in C for obl. lute, violin, and v'cello. (First published 1927.) Vieweg, Berlin. 4 m.

Duet for violin and v'cello. Leipzig, Rob. Forberg. 1 m.

Notturmo in C for flute, oboe, two horns and strings (including double-bass) as played in London during Haydn's visits. (*But only published in (lithographed) score, no parts published.*) A work of great interest. Edited by Dr. Geiringer, Vienna.

Divertimento for eight wind instruments. (Published in the same way as the Notturmo.) Edited by Dr. Geiringer, Vienna.

One may next, perhaps, mention a few only of the lesser known, and only of the lesser known, vocal works, of which the following are perhaps the most interesting:—

Der Sturm (La Tempesta, or The Storm) for chorus, five string parts and 15 wind and brass instruments. 6 m. (This work was a favourite in London during Haydn's visits. It is interesting to compare it with the storm chorus in 'The Seasons.') Breitkopf. 2s. 6d.

Twelve Scottish Folk Songs for voice, 'cello and piano. Universal Edition. 9s. 6d.

Sixty-six Rounds and Canons, including the famous Ten Commandments, set to other biblical texts.

Te Deum in C major (vocal score). Oxford University Press. 1s. 6d.

The Apothecary. Vocal score of the opera. Universal Edition. 4s. 6d.

Kanzonetten und Lieder. Twelve English canzonets and two other songs, and 21 German songs. Peters. 2 m.

Ariadne auf Naxos. Cantata for mezzosoprano and pianoforte (as sung in London in 1792). Breitkopf. 3 m.

Apropos of the songs, one may remark that there is great confusion at present in the publication of Haydn's songs, several collections overlapping each other, and several songs which appear in collections being also published singly. But Breitkopf is now preparing a volume containing between 40 and 50 of the songs. To continue, however, we may add the following lesser choral works, all published by Breitkopf, and so conclude:—

Abendlied zu Gott (vocal score) (and four other four-part choruses at the same price). 1 m. (each).

Gebet zu Gott 'Herr, mein Gott' (unaccompanied chorus). 1 m.

Hymn (Latin and German) 'Walte gnädig' for chorus and orchestra. 1.50 m. (Vocal score also 1.50.)

Hymn (Latin and German) 'Allmächtiger, Preis dir...' for chorus and orchestra. 1.50 m. (Vocal score also 1.50.)

Choral Cantata, 'Denk ich Gott,' vocal score with piano. 1.50 m.

The above does not attempt to be more than a rather random collection of available editions of some of Haydn's less familiar works. But it is hoped that it may be of some help in the absence of any systematic catalogue. One may add that it is very often

possible to obtain original or early editions of Haydn works; and Breitkopf, indeed, advertised one such first edition in the case of a volume of three-part and four-part songs, priced at 90 marks. But there has been no attempt to include such earlier editions in the above list.

H. V. F. SOMERSET.

SHAKESPEARE AND CONTEMPORARY MUSIC

IN dramatic matters it is hardly ever safe to throw stones. Thomas Rymer accuses Shakespeare of anachronism, but in his own tragedy, 'Edgar, or the English Monarch,' I am told that the Saxon heroine is directed to pull off her patches. It is easy to see the faults of our ancestors.

Dryden and D'Avenant did not improve 'The Tempest' by turning it into a scurrilous Restoration comedy. Tate did not beautify the tragedy of 'Lear' by an added love interest and a happy ending. The production of 'Othello' in 1709 was not made more impressive by a Mr. Higgins, 'a posture-master from Holland,' who gave performances between the acts.

And yet it is only recently, after some study of the Elizabethan stage, that we have begun to dispense with the tedious intervals of scene-shifting, while an orchestra of nineteenth century instruments unsuccessfully tries to drown the conversation of the audience.

On the stage, inaccuracies do not matter unless they create disharmony in the atmosphere of the play. Though I have not seen it, I can well believe that in the Hollywood production of the 'Taming of the Shrew,' Douglas Fairbanks and Mary Pickford have the costumes accurate down to the slenderest points, but I hear that in her final speech on the respect due to husbands Katherine dispels the illusion with a wink. I have seen a performance of this play in modern dress, where, so far as I could see, no anachronism that mattered was committed. The only harmful anachronism is that of atmosphere, and, unfortunately, there is one to which we have grown so accustomed that nine people out of ten will never have thought about it. Though we no longer wish to rewrite Elizabethan blank verse in heroic couplets, we are content to hear the music of the sixteenth century played by instruments mainly of the nineteenth and twentieth.

At a performance of 'Twelfth Night' last March, in Exeter, I heard for the first time the music played on contemporary sixteenth century instruments; recorders (descant and treble), tenor viol, viola da gamba, and virginals. Arnold Dolmetsch is the maker of these beautiful instruments, whose chief characteristic is their sweetness of tone coupled with wonderful carrying power—apparently a

lost art, at any rate as far as modern instruments like the pianoforte are concerned. The recorder is the sixteenth century English flute without reed; the viol is a five or six stringed instrument, having frets and held between the knees like the 'cello, but bowed and played in a different manner; and the virginals is a keyboard instrument with a plucking action like the harpsichord, but having only four or five octaves. It was the instrument upon which Queen Elizabeth and King Henry VIII played, and for which the latter composed some beautiful music. Queen Elizabeth's own virginals may be seen at the South Kensington museum now.

This music, blending as it did so beautifully with the voices of the actors, especially in the first scene, was to me, as to many others, a revelation. Compared with a modern orchestra it was like the coming out of the high road into a country lane. I know very little about music (from a technical point of view), and it is with diffidence that I suggest that modern ears have become accustomed to excessive noise. People who are habituated to the sound of the klaxon horn and of the pneumatic drill, and can tolerate (and like) a jazz band, might find the tone of sixteenth century instruments a trifle thin. At a performance of 'Rigoletto' in New York the other day, the sound of the orchestra in the overture was found to be one decibel more than the passing of an underground train! It is said that the law of 'the survival of the loudest' has presided over the evolution of musical instruments. Yet it is, perhaps, only an over-enthusiastic neophyte like myself that would disparage modern instruments in order to praise those of an earlier generation.

Mr. Gerald R. Hayes in his book, *Musical Instruments and Their Music, 1500-1750*, quotes from Marin Mersenne: 'car bien que chaque instrument puisse servir pour jouer telle pièce qu'on voudra, néanmoins l'expérience enseigne que les unes réussissent mieux que les autres, quand elles sont jouées sur certains instruments, et que ce qui est non, sur l'un, n'est pas si agréable ou si propre sur l'autre.' Music should be played upon the instrument for which it is written if there is to be proper artistic appreciation. It is as unnecessary to condemn modern instruments for being noisy as it is to condemn Tudor instruments for being primitive. A rose may be the more magnificent, but it would be a pity if there were no primroses in the lane. We must realise the difference between the generations before we can appreciate the instruments of a people, who, in their everyday life were unaccustomed to loud noise.

The 'sweet thunder' of hounds, church bells, and the occasional clamour of a market day would be the greatest volume of sound that

an Elizabethan musician would be likely to hear. So the tone of his instruments has the clear, uncloying sweetness of a bird's song, and blends more intimately with the human voice than do the after-thoughts of more modern instrumentation. Its freshness and purity belong to a generation that praised the sunrise rather than the sunset.

Lo! Here the lark, weary of rest,
From his moist cabinet mounts up on high
And wakes the morning.

The sunrise to us is 'a shivering cold time of day at which you were never out of bed in your life.'

Hark! Hark! the lark at Heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
At chalic'd flowers that lies;
And winking Mary-buds begin to ope their golden eyes;
With everything that pretty is—My Lady sweet, arise:
Arise, arise.

But we have grown accustomed to ugliness. Our flowers have names like *antirrhinums* and *liliums*. Our hands are used to goods of poor workmanship. There are few pleasant sounds to be heard in a modern city. The tools which produce the necessities of life, unlike the scythe, the pitchfork and the flail, no longer inevitably cause beauty of motion. I believe that there is a general loss of delicacy in our bodily sensations. With so much ugliness they have mercifully become a little numbed. I speak with diffidence, but I do think that, though our intellectual capacity for music may have increased since about 1650, our physical enjoyment has lessened, or has become coarsened.

Many things, from the famous saying of Caesar's to the praise of sounds and sweet airs by Caliban, show how attentive Shakespeare was to the effect of music. Orsino, Richard, and Ariel would prove that their creator had a delicate ear.

That strain again!—it had a dying fall;
Oh, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour!

Shakespeare loved simplicity. He would give pride of place to 'such songs as one might translate from the birds, and the brooks might set to music.' Music has a far more important part in Shakespeare's plays than most people realise. As in 'Twelfth Night' it may set

the key of the play from the beginning. As in the willow song it may express the spirit of an inarticulate being. As in the passing of the god Hercules whom Anthony loved, it may calm the impact of destiny upon passion. The song of the Welsh lady, interrupted by Hotspur, challenges the martial atmosphere of the histories. Mariana, a useful puppet in a sordid plot, is lifted into a lady of romance by the most exquisite of songs. Music re-creates the atmosphere of Belmont after the law courts of Venice, and in the philosophic comedy of 'Love's Labour's Lost,' the final songs present the owl and the cuckoo, two imminent presidents of the courtship.

It is not a small point of dramatic technique that producers should try to recapture the musical effect that Shakespeare intended. The music in his plays must always be intimate, sweet and clear. The violin and 'cello cannot replace the viola da gamba, nor the modern flute the recorder, nor the piano the virginals, to which it bears not the faintest resemblance in sweetness and clarity of tone. It is doubtful whether a modern orchestra would have contented him ;

For God is not pleased with loud cries, but with sweet sounds.

ENID HILL.

THE B.B.C. AND THE FAMILY

THE revolutionary effects upon the British home of the coming of wireless are not yet fully appreciated. Even up to a few years ago the home had retained much of its Victorian planetary constitution; the august double sun of husband and wife, the children revolving in their several orbits, the domestic retainers as—shall we say?—asteroids, or, more probably, as comets appearing for a space and then vanishing into it. It was carefully protected from outside interference; indeed, the whole plan was to shut out the world, with its worries and unpleasantnesses on the one hand, and its frivolities and temptations on the other. Strangers, both personal and material, had to be 'introduced.' Topics were carefully selected, influences were strained to exclude deleterious matter, and the note of opposition was never admitted. There was a body of domestic doctrine which was permissible, and there was another body of doctrine which was not. There were tastes in music which might be indulged; others were taboo. To-day the Censor on the Hearth has to all intents and purposes been disestablished. His doors, once so carefully locked, are open; and the wind that blows about the world comes in and brings at once a healthy atmosphere and a tendency to blow things about. The great world, so perilous, so lurid, so long kept at its distance, is at our elbow and sometimes whispers the most novel and disconcerting things.

A good many of the elderly resent the change, and it is certainly a radical one. Consider the typical evening interior up to about ten years ago. There was the resource of a fireside book, a game of cards, a song or a piano, even general conversation. To 1932 it sounds dull, and it was—though much depended on the family. In lower circles the father usually went to the public-house, in the middle class he frequently went to sleep; the upper had to invent a special routine of social engagements as a protection against ennui. The life was monotonous, and young men and maidens married to get out of it. And then it began all over again.

All that is at an end. If there is dullness, it takes other forms; the loud speaker can be a bore as well as the next-door neighbour. But in a rough and general way the wireless does tend to greater sociability and broadmindedness. Even if a man strikes off the

intrusion of his fellow-creatures by an almost discourteous gesture, or by the absence of a welcoming gesture, he still knows that behind that thinnest of screens there is someone playing a symphony to him, or explaining a corner of the world's problem, or enlightening him as to the state of the coffee crop in Paraguay, or reading the Bible to him, or (if he is a child) telling him a fairy tale. The world is round him like a swarm of gnats—that world which was only yesterday behind a bullet-proof fortification. No man can resist the siege, or let us call it the invitation, indefinitely. Sooner or later he must yield, and learn that the outside world has a good deal to teach him, that his circle of interests is gradually widened, that certain gaps in his knowledge are being filled up, and that there is a good deal of excellent music of which he has never heard. Bach, once a name of vague horror, becomes a jolly fireside friend; Handel turns out to have written other things than 'The Messiah' and the 'Largo'; and even Beethoven is not so bad as he had thought from his daughter's version of the 'Moonlight' sonata.

Yet there is something on the other side. Family conversation may not have been very profound or entertaining, but now it has practically ceased. If there is any, it is probably carried on against the competition of the *Arlésienne* suite or the *Rosamund* ballet music. And that raises a considerable question of etiquette. It is bad manners to talk during a performance of the 'Unfinished' in the concert-room. Is it any less bad manners to talk during a wireless performance of it? It may be argued that the embargo in the one case is a matter of politeness to one's fellow-hearers, but that consideration may be equally applicable to the home circle. Even if it is not, is not a certain courtesy due to the composer? It is interesting to speculate on what Beethoven (who fled from Prince Lichnowski's house in a passion because the Prince had given orders that his guest should be given first consideration in the matter of answering the bell) would have said if he had foreseen a time when his works would be heard in millions of homes to a perpetual undercurrent of chatter, or even ignored altogether. Let us hope that Mr. E. M. Forster's fancy of the composer listening from his cloud to poor Miss Haddon instructing her pupils in the 'Eroica' (piano duet) has no substratum of fact, or his temper in the shades (if the clouds are shades) will assuredly suffer a change for the worse; if, indeed, the cloud were not transformed into one of the deeper circles of the Inferno.

Must courtesy be shown only to the living, and only for the reason that their feelings shall not be hurt? If we rise to our feet for the 'Hallelujah' chorus, why should we receive it on the wireless with

frivolous and irrelevant interruption? The truth is that music should either be listened to or not listened to—there is no half-way house between courtesy and discourtesy. After all, there is a difference between the music which keeps tumbling into the house through the microphone and the water which keeps tumbling from the kitchen tap, and they should not be treated on the same footing. The present generation has not yet recognised this as a point of manners, because the problem is new and the sphere is that of the imagination. We take it for granted that there is no rudeness because your talking does not, presumably, annoy your neighbour, but this is rather a point of etiquette as between the composer and the hearer.

This question brings out what we must consider one of the dangers of the radio: that it is making music too common. A man living in South Africa does not appreciate sunshine, and our orb of Broadcasting House shines from breakfast time to midnight daily. Wise folk take care to keep in the shade for most of the time, but there are enthusiasts who will have the whole programme, and it is to be feared that their last state is worse than the first. No man can have music dinned into him all day and be the better for it. There is no doubt that the majority of people just now are overdoing their wireless. It ought to be taken in discreet doses. If you choose from the whole programme the things you want to hear, and *listen* to them, you will grow in musical grace and appreciation—as you will not if you gorge yourself with everything that comes along. That is not the fault of the B.B.C.; it is the fault of the man to whom an abundant supply of entertainment is a novelty, and who wants to make the most of it.

Perhaps it is because of this habit of indiscriminate listening that the new generation has developed so strange a love of noise for its own sake. In a vast number of households the wireless is turned on as a matter of course, and all the household business, meals, entertainment of callers, and so forth, are carried on against it as a background. Few ever listen; all that is done is to render conversation inaudible and fatuous, for no one can carry on a *serious* conversation against a background of din. It seems to be the case that the new radio type of mind rather likes the perpetual sense of bustle, the comforting feeling that after all the world is going on. I have been told that if the wireless is inadvertently turned off these people have a chilly and unpleasant sense of loneliness; a conviction of isolation which strikes cold to the heart, as if the lights of a ballroom had suddenly gone out. A large part of the world seems to have gone back to the child's fear of being left alone.

This pleasure in noise sometimes takes queer forms. Lord Gorell

told us not long ago of a friend of his, a dramatist, who could not write happily unless he had *both* gramophone and wireless going together; and in a recent novel Mr. E. F. Benson takes as heroine a girl who writes novels to the accents of the gramophone, and is so dependent on them that when the machine gets out of order she cannot set down a word till the neighbours, in a conspiracy to stop the unending din from her flat, loose their combined gramophones on her! Common experience leads one to believe that these are hardly exaggerations. There is no doubt that the output of fiction would suffer a sudden change if all mechanical and mechanically transmitted music were to be prohibited. Carlyle, who could not write a word except in an attic study fitted with soundproof walls, would to-day find himself more than ever old-fashioned.

It may be that this unnatural habit has been induced by the increasing noise of life everywhere to-day—the motor hooting, the clatter of the 'buses, the continual rumble of the trains in which so many people spend an hour or two a day. It is inevitable that a man travelling, say, to Edgware and back daily should have got into the habit of ignoring the clatter as he reads his paper, and feels his home almost uncannily silent as he steps inside. Another theory I have heard puts down the noise-cult to the change in parental discipline. A generation ago children had trumpets and drums in the nursery, but as they grew older they were restricted by admonition and superior force to instruments less shattering to the nerves (the nerves of the 'eighties). But the Freudian warnings against repression have sunk in, and the new generation has triumphantly carried on the drum and trumpet into adult life, not merely as drum and trumpet, but as a general delight in bombination. However that may be, it seems clear that one of the perils of the wireless lies in excess. One knows houses where the owner might be suspected of being the Aberdonian of legend, so anxious is he not to miss a semiquaver or a syllable of all that he has paid for. It is an absurd orgy, for no lover of music wants to listen for six hours on end, any more than the connoisseur of wine wants to drink it from dawn till dusk. It means that thousands who listen avidly for hours on end are not really musical, and are still in the stage of the new boy at the sweetshop, who has not learned to discriminate between the enough and the feast. The real musician, finding himself at one of these orgies, has a sympathy with the victim of that Chinese torture which consists in letting water fall on the forehead drop by drop. It is probably true that in a large proportion of households to-day the interest in wireless is largely that of the child with the new toy who is uncommonly

intrigued by the idea that he can, with a flick of the wrist, get in touch with all Europe. It suggests a game of fishing in the ether. It *does* sound a very fine and noble thing to do, and gives that feeling of being lord of creation in the widest sense which so seldom fell to the last generation.

One slightly disconcerting consequence of this new inquisitiveness is that it frequently is the younger member (or members) of the family who 'run' the wireless, a fact which in itself tends to the loosening of the bonds of discipline. The elders are generally puzzled by these mysteries, but the boy of fourteen seems to have been learning all about the Hertzian waves when he ought to have been studying Greek particles, and talks a technical jargon which his parents cannot understand. Consider the state of the modern family when the Master of the Ceremonies, the High Priest of these mysteries, is a lad who a few years ago might have been sent to bed for cheeking his father! And, of course, it comes about that it is he who in his privileged position is very largely the arbiter of the programme, another point which may raise family difficulties. Who is to decide whether it is to be Mozart or Chopin, or vaudeville, or the 'Position of Agriculture,' or poetry reading, or 'Trovatore' in Milan? And some day soon there will be Bolshevism from Moscow. In some families the decision is by acclamation; in very fair-minded ones, no doubt, by choice in turn. Everything depends on the distribution of personality in the family circle. What is certain is that those who listen to 'The Art of Fugue' may feel they are missing something in not hearing Stainless Stephen, and *vice versa*. Nowhere more than in radio is one man's meat another man's poison; and we generally settle it by the unsatisfactory method of mixing the meat and the poison together.

Whether it is good for the young to find themselves in a new position of authority is one thing; whether it is good for them to rely for their entertainment on touching a spring is another and perhaps a more serious one. To listen to the best music in the world demands no more effort on the part of the recipient than is required of the stone over which the water flows. It may be replied that that is the position of the ordinary concert-goer, but there is a difference. The concert-goer has at least to put himself to the trouble of getting to the hall, even if only in his own motor-car. He has to choose which concert he will go to; he is under an obligation to listen with more or less attention. Then there is the stimulus of the communal sense where a number of people are assembled for an identical purpose, to which he contributes a part. He does, in fact, make a certain

personal contribution both to his own enjoyment and even to the quality of the performance itself, which is so mysteriously affected by the common will. The difference between the comparatively active concert-goer and the purely passive 'wireless fan' is that between the man who takes a shower-bath and the man who is caught in a deluge of rain—the one is invigorated, the other may catch a cold. It is not so small a matter as it seems, for the attitude of complete passivity, though permissible in an invalid, is not a healthy one for a healthy man. The hearer must bring with him the ears to hear, and that means something more than the two organs which he shares with the donkey.

In another respect the inducement to inertia is still more serious, and that is in the discouragement of personal participation. The piano player used, no doubt, to be a nuisance in many ways, mainly because it was the wrong people who played. At all events he was making music of a kind, and in this matter an ounce of practice is worth a ton of listening. No man *really* appreciates music who has not in some way or other tried to make music for himself. From one point of view the Barnsley miner, playing the cornet in his band, is a truer musician than the man who sits through seasons of radio music. We are threatened with a plague of pure dilettantes, of people who have heard everything and think they know about everything, and really haven't got to the beginning of understanding.

This, again, is not the B.B.C.'s fault. Learning to make music for oneself is no doubt a laborious business, and the argument is plausible: Why should I be at all this trouble when I can never, with a lifetime's practice, get within miles of these people who are at my command by turning a button? In this sense the B.B.C. is, I find, a great discourager. The land is full of young folks who, at one time fairly proficient at the piano or violin, have given them up in despair. The diminution in the sale of pianos and other instruments tells its own tale. The very art of composing for the piano is perishing for lack of a market. We can only hope that this is a passing phase, and that the huge daily audiences will gradually realise how much more of self-respect there is in courting the Muse by oneself than as a unit in an excursion train-load of trippers. It is analogous to the sin of the idle rich. We are now all rich in the matter of music, and it will be bad for us, and bad for music, if we do not set to work to make it for ourselves. Was it not Dr. Abernethy who told a well-to-do patient to 'live on sixpence a day, and earn it'? We should, as musicians, at least earn our sixpence a day, even if the B.B.C. supple-

ments our meagre ration. It is a real tragedy that the more attractive of the musical instruments are so difficult to learn.

What, with all this affluence and opportunity, will the position be in thirty years? Herbert Spencer looked forward to a time when musicians would have used up all the possible permutations and combinations of notes, but there is also a possible exhaustion of repertory. Before long practically the whole population of the country will know the overtures to 'Tannhäuser' and the 'Meistersinger' by heart, will find no thrill of novelty in the Brandenburgs, and may even yawn at the C minor. There is no sign of any output of new music that seems adequate, either in quality or in bulk, to fill the hiatus. The modernist music given from time to time on the wireless is intensely unpopular with listeners, who like still to be anchored to the common chord. We can hardly expect such an educational advance as will bring the atonal masterpieces into the favour of the populace in the time. Will the rising generation continue to provide an eager audience for Bach and Beethoven and Mozart as they seem to do for the Savoy operas? We have the experience of the Promenades to show that Wagner has gone on from Monday to Monday for nearly thirty years and shows no signs of being stale, and that Beethoven and Bach are as potent attractions as ever. Let us hope that the parallel will hold. But an autumn season of eight or ten weeks is a different thing from a 365 (or 366) night programme in the year, and the chances of exhaustion are obviously much greater. Have we, in fact, a possible repertory sufficient to supply a season of regular B.B.C. programmes for the next generation? And what is the prospect of a contemporary supply of original music likely to help out any deficiency? Of course, there is a vast amount of excellent music in existence that we never hear—the 'New World' symphony is given twenty times for once of any of the other symphonies of Dvorak—and these neglected fields will gradually be explored, as well as the libraries of other nations. But there is still a doubt, and it may be reinforced by the consideration whether the present zeal for listening will last. It probably will, partly because a habit is not easily broken, and partly because the family circle of the future will have so lost the faculty of amusing themselves that there will be no other resource for them.

ROBERT BELL.

CHILDREN AND CHAMBER MUSIC

CHILDREN are naturally gregarious. They love 'doing things together.' Working together, playing together. Now, ensemble playing for children is both work and play. It is really a mountain peak of delight, reached after some stiff climbs up the hill of musical knowledge. Once there, you may sun yourself in some very pretty meadows, and with your chosen comrades may enter a perfectly new world.

Children, of course, do not think of it in this way, but any average musical child will feel a little thrill the first time he accompanies a song or a stringed instrument, and when he has a part all to himself in a trio, it is without doubt a great moment in his musical career.

Like team games, 'team music' is a fine character builder, and for children to grow up with the give and take of ensemble playing is a tremendous advantage in after life. But how, you may say, can children of average ability enter into this world of chamber music? There are many ways, the restricted time allotted to music in a school curriculum being the chief obstacle. A keen teacher who recognises the value of part *playing*, as well as part *singing*, will overcome this, and be well repaid by the increased musicianship of his pupils.

To begin with, take some very easy accompaniment for violin or 'cello. Little transcriptions of classical melodies are quite within the grasp of the third step Curwen pupil, and many others of the same standard of difficulty may be found when the need arises. The accompanist must be note perfect before attempting any ensemble playing, otherwise there will be disaster and no pleasure in the performance, but once he has mastered the notes and can play the accompaniment at the tempo required, solo practice should cease and concerted playing begin.

Very few children are good accompanists. By this I mean the ordinary healthy child with musical talent, not the young prodigy. When a child has learnt a piece, he loves to play it. Though he will conform to his teacher's guiding in the matter of loud and soft, crescendo and diminuendo, to the best of his ability, still he feels it is his piece, and existing solely at the moment for his special interpretation of it, and he naturally wishes to make a good show at it.

His argument is that you can't make a good show without a good noise!

Now the essence of good accompanying is, not to sink personality entirely but to merge, as it were, one personality into another. A nature whose sympathies are quickly stirred is far more likely to make a good accompanist than a self-centred egoist. For a child, who is a natural egoist, here lies the difficulty. An accompaniment may contain a running passage of quavers, which he has been at some pains to learn, and thinks, probably quite rightly, that it sounds rather nice the way he does it—evenly balanced tone with good firm finger-work.

But all the time the composer intends it as a mere ripple of muted sound, forming a soft grey background to the brilliance of the melody. Or some quite good-sized chords for small hands may have been carefully practised so as to produce every note with precision at the same moment, and chords are fine things to young performers; a good honest forte is surely their due. Therefore it is rather hard to have it pointed out that the first is only mezzoforte, the second piano, and the third pianissimo, while the soloist dies away in long attenuated notes.

All this is initiation for the child ensemble player. Always he has to be listening, following, and thinking of the other chap. He has to be ready to go fast or slow according to the tempo marked in his accompaniment, and also to follow any little variation the soloist may like to make. This creates alertness, and above all, 'fair play' for others. One day it may be his turn to be top dog and sing out those jolly high notes in a gay little tune; just now he has to be content to paint the background to the picture, which indeed is often most lovely and exciting to fit in successfully. A little 'bit of tune, all your own,' generally falls to the lot of the accompanist some time or other, and here equally he must learn to assert himself as tastefully as he has hitherto subdued any over exuberance. A prominent part played timidly will spoil a concerted performance quite as much as the putting forward a mere piece of accompaniment.

So much for the ensemble of pianoforte accompaniments, with just one word added. Let the use of the pedal be as sparing as possible. The child accompanist may not have arrived at the 'pedal stage' in his ordinary playing—so much the better. In any case it would be better for him to eliminate it altogether when playing with a stringed instrument. The pedal is a dangerous toy for a child, when even advanced players are known to abuse it. That easy blurring of a difficult passage is apt to sow seeds of inaccuracy difficult to overcome.

later on, and the blending of false harmonies likely to occur through lack of knowledge completely spoils the solo performance. A fine old Hungarian violinist, when giving a violin lesson, had the unpleasant but salutary habit of prodding the accompanist sharply on the shoulder with the scroll of his fiddle, if so much as the fraction of a pedal vibration was heard, saying vehemently, 'Kein Pedal, Fräulien, kein Pedal!' playing himself all the while, and the lesson punctuated in this manner was never forgotten.

Any young child entering into chamber music is not likely to forget the first time his own small part is heard mixing with others. I remember a musical family of children who numbered two violins and a 'cello between them, their ages from seven up to ten, whose first public ensemble was a very simple arrangement of carols at a Christmas party, the piano being filled in by a grown-up. 'It's lovely fun!' was how they expressed their appreciation. And that is just what chamber music is—the doing of it (listening comes under another category). Always lovely, often fun, and always repaying a thousandfold the strenuous work which is bound to precede a good performance.

In very simple arrangements, such as the carols afore-mentioned, or nursery rhymes, or some old air of Handel or Mozart with its bass played by the 'cello, its melody adapted to the abilities of the violinist with the help of the piano, the first steps which lead up to the quartets and trios of the great Masters, may be taken. Young 'cellists especially are lucky, in that less is expected of them by composers. A few bass notes, always playable in the first position, often only crotchets at 'walking pace' with a long rest on an occasional semi-breve, fall to their lot, while the violinist is faced with a variety of bowings, and has to move nimbly about with his left hand to make that gay little tune.

In Handel's quartet in D major for piano, two violins, and 'cello, there is a 'cello part quite playable for a beginner. In the musette it is true the third position confronts him—D and E ledger lines on the A string—but a little trouble and help from a teacher will master this sufficiently to enable the player to keep his end up with the rest, and if the four quavers are allowed to come through the other parts, the result is supremely joyful for the 'cellist.

What do teachers and young players not owe to Adam Carse! To be able to weave about the open strings of a violin played in simple four-pulse time a melody which is attractive and yet not elaborate,

and really makes the child violinist in his first difficult steps feel he is doing it all himself and so take heart of grace to go on, is worthy some high honour in the musical world, apparently not yet invented.

Violin pieces, piano pieces, and for our present purpose, a set of extremely playable pianoforte trios, have come from this facile pen.

I recently took a pianoforte pupil through the whole of the latter series (six in all), and in each we found something fresh and interesting, and what is essential to a child, a pretty melody, well harmonised. The delight of this particular pupil, a little girl of nine or ten, in the playing of these trios, would have warmed the composer's heart. She was a remarkably steady timist for her age, and her violinist and 'cellist were adults, but apart from this, the fact that the piano part was actually easier than the standard of her pieces was an encouragement in itself. When, with a most professional air she gathered her trio together for the start, the enthusiasm of the audience expressed itself audibly.

To keep your eye on one or both of the string parts, if you are a pianist, can soon become a habit. In a string quartet, most entrancing of all forms of chamber music, to be taught at an early age to 'listen to others,' to learn to look to your leader, to take friendly censure with a good grace, to do your very best so that the whole may not be marred by any slackness on your part, is laying a wonderful foundation, morally as well as æsthetically, for the small musician.

Orchestral playing for young children is a mistake, except in a very mild form. Excellent training as it is, and a fine discipline under a good conductor, and certainly 'lovely fun,' too, it is too strenuous for a child's brain and physique. One of two things will happen to the child orchestral player, both bad. The lazy will smudge along, hiding his defects in a crowd, the eager and conscientious will overstrain itself mentally and physically. Let him keep to chamber music pure and simple, learning through it in small beginnings, great self-reliance, purity of tone, accurate intonation, and the happy spirit of good comradeship.

B. P. STANDEN.

REGISTER OF BOOKS ON MUSIC

The following list contains a selection of recent books on music. All prices quoted are net, and in the case of foreign books the price given is that at which the cheapest edition can be purchased in the country in which the book is published.

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C. B. O.

BOOK REVIEWS

An old Saint Andrew's Music Book, published in facsimile with an introduction by J. H. Baxter, D.Litt., Regius Professor of Ecclesiastical History in the University. St. Andrew's University Publications, No. XX; Oxford University Press. 17s. 6d. net.

It was a happy thought that a book of this kind should be included in the St. Andrew's University publications. Students of early harmonised music will be very grateful for this facsimile. It is a very handy volume and issued at a very reasonable price; and they will now have an opportunity, such as they have not had before, of understanding the great development of harmonised music of which Paris in the twelfth and thirteenth centuries was the centre.

The manuscript itself has its own romance, and has indeed been a traveller. It begins in Paris. Though it is not sure that this actual manuscript was written in Paris, the contents are obviously Parisian in origin. Not only do they correspond with what we know to have been a collection of music belonging to the Parisian School, but here towards the beginning of the manuscript we have signs of a devotion to St. German. The School was apparently centred in Notre Dame; but the great Abbey at Paris was in the stream, no doubt, and a composition in his honour is one that we should not expect in such a book unless there were special circumstances to justify its inclusion. This Gradual 'Sancte Germane' (f. 9) therefore seems to connect the book at once with Paris and to make the musical evidence of its Parisian origin convincing.

This transcript, however, from the Parisian choir-books travelled away. The MS. itself was not written until more than a hundred years after the music was composed. It represents, therefore, a copy of the Parisian collection, to which there had already been added, either there or elsewhere, various extra pieces, and the last section may be of later date. It is not clear that the copy was made for Scotland, but it is clear that it came to St. Andrew's. The inscription on page 64 shows clearly that it is 'the book of the Monastery of St. Andrew the Apostle in Scotland.' Wherever it was written, the journey to Scotland is one stage, possibly not the first, in the travel of this manuscript. The editor's introduction suggests that a connection with the University may have come about through the founding of the College of St. Salvator by Bp. Kennedy in 1450. This may, therefore, represent another stage in the journey; and the step from the Priory to the College at St. Andrew's is not a large one. The next step, however, was a long one, and an unexpected one.

The German scholars of the period of the Reformation in the middle of the sixteenth century were collecting everywhere they could the data required for carrying on their controversy with the old tradition, and their advocacy of the new reformation. In the course of this movement the scholar Flacius Illyricus despatched some of his investi-

gators to Scotland, and obtained various books from the Scottish Libraries. Among them is the manuscript with which we are now dealing. The book therefore came thus to North Germany, whither it was probably brought by Marcus Wagner from St. Andrew's in 1553.

The next step was to the University of Helmstedt, to which it was given by Count Heinrich Julius, the founder of the University. In 1810 it left Helmstedt and went back into the possession of the Ducal Library at Wolfenbüttel. There its journey ends. So this musical manuscript with two other companions reposes after its many journeys in the ducal library there.

We must leave this, the Odyssey of the manuscript, to study the book itself. The contents are methodically arranged and fall into eleven sections, according to their musical form. It has been built up in an orderly way to serve as a practical book for the singer. Further, it is evident that in this copy the order of the archetype from which it was copied has been carefully continued. The compositions, as contained in the various books described at Paris, were grouped in seven different volumes. In copying them the sections into which the contents fall are carefully preserved, and the various sections are kept separate.

The first section contains Organa in four parts: unfortunately it has lost four pages and is incomplete. The second section is more miscellaneous than the rest: in it is found the composition referring to St. German which has already been mentioned. These Organa are in three parts. The third section has Organa in two parts, the *canto fermo*, or Tenor in each case belonging to some Respond drawn from the Choir Office; they are fourteen in number and are arranged according to the order of the liturgical year. The fourth section is a similar collection of Organa in two parts arranged in the order of the year, but the difference is that the Tenors that are there used are taken from Graduals and Alleluias—that is, they are not from the Choir Office but from the Order of the Mass. The fifth section contains Motets, also in two parts, of an early type. In the sixth section we return again to compositions in three parts; so it may be in a sense treated as supplementary to the foregoing. But these are much more extended compositions; they are settings of nearly the whole of the text, and not merely some bits excerpted from the Gradual, and not merely, like the previous ones, settings of short extracts from the text. These extended compositions end the collection of Organa for the most part. In section seven we begin the second half of the book, which is filled with a number of the compositions called Conductus. These fall into several subdivisions. Section seven is the collection of compositions of this sort in three parts. Section eight contains another group of similar compositions. In the earlier pages compositions in three parts predominate, but later on they are exclusively in two parts. Another group of similar compositions also in two parts form section nine. Here a quire of the MS. has been lost and section ten therefore begins in the middle of a collection of chants for a single voice, three of the Conductus-type followed by six settings of the Sanctus and six settings of the Agnus. At the end of this section there is the scribe's signature; so it may be

supposed that at some stage in its history the MS. ended here. The eleventh section, therefore, is in some sense an appendix. It contains compositions in two parts taken from the Ordinary of the Mass with tropes; but it includes also a number of Alleluia verses and Proses or Sequences also in two parts.

This last section might well be described as a Troper harmonised in two parts, and in that sense it might well be regarded as a later successor of the Organa-Compositions in two-part harmony contained in the Winchester Troper as published by the Henry Bradshaw Society. Section eleven really is, therefore, in a sense not so much an Appendix as a logical and orderly collection in itself.

Having explained the eleven sections into which the book falls it is necessary to add the reasons for so distinguishing them from one another, and for the collections so being subdivided. First, the manuscript itself corresponds with these divisions; and secondly, it is to be noted that the individual sections did not wholly occupy the quires allotted to them in planning the manuscript; so, as it appears, the vacant spaces were subsequently filled up with other things, intercalated between one section and the next.

We will not here enter further into technicalities of this sort, but relegate the minuter points to an appendix at the end of this review.

The foregoing analysis of the contents of this manuscript shows that we are in touch with a choir-book hailing from Paris. The contents correspond to a description which we have (given us by an anonymous contemporary) of a famous collection of Parisian Choir Music. Wooldridge, in the first volume of the *Oxford History of Music*, called attention to this description, and showed the connection with it of a manuscript in the Laurentian Library at Florence, establishing as a fact that that MS. corresponds with the Parisian choir-books described. We are now able to put side by side with them another book of the same family. Moreover, whereas the Laurentian book is chiefly known from the few facsimiles which Wooldridge gave us in his first volume, we now have before us the additional opportunities for study which this facsimile affords.

The St. Andrew's manuscript had already been described very elaborately by F. Ludwig in his great book on the early Organa;⁽¹⁾ but the excellence of the description and its detail made the text of his description very difficult to follow. Now, however, with the manuscript before us, it becomes easy and much more intelligible; and the same may be said of the later and fuller work which also has been done on this subject by Handshin and others. Side by side with these two musical books are to be set the volumes in which the words belonging to this group of music have been printed. The Motets and Conductus-poems have been printed for the most part in *Analecta Hymnica*, Vols. XX and XXI, and the Tropes in the same great collection in Vols. XLII and XLIX. But it is to be noted also that long before the *Analecta* began under the editorship first of F. Dreves and then of C. Blume, G. Milchsack had printed the words from his actual manuscript in his *Hymni et Sequentiae* published in 1886.

The materials therefore now lie before us in much greater abundance than formerly. It is much to be hoped that they will be

(1) *Repertorium Organorum*. (Halle, 1910.)

increased by the publication in facsimile of the Laurentian manuscript and possibly also of the two other manuscripts of Helmstedt at Wolfenbüttel, which are sister manuscripts of the one that is published now in this facsimile.

We can turn now to the more definitely musical interest of the book. It deserves a very thorough examination and description. What can be said here will only be enough to whet the appetite of some young student and induce him to go into it thoroughly and enlarge our knowledge of this most important stage in the development of the art of harmony. What can be said here and now is only provisional and subject to correction hereafter.

First it is noticeable that the book is arranged according to the number of voices employed in its compositions; the four-voice compositions begin the collection. There are not many of them; and as the first quire of the book is defective, it does not give us them completely. These examples show the development of the early Organa at their highest point of elaboration. The composers were setting themselves to a task which was in some way comparable, from the harmonic point of view, to what had been done earlier from the monodic point of view, in the elaboration of Alleluias and the development of Proses and Sequences out of them. That is to say, they set themselves to elaborate certain parts of the chants which were normally sung; and naturally, of course, this work was mainly done for the chants of the great festivals. The whole of each work is based upon a *canto fermo* which is taken from the plainsong of the Mass (in the Gradual), or else from the Antiphonal for the Choir Offices. These Organa are earlier than the development of measured music, and the parts throughout, like the tenor, are to be treated as plainsong. A transcription, such as those in the *Oxford History of Music*, is more confusing than helpful, because the music is there set out according to the rules of measured music; these are of later origin, and the transcriptions therefore are misleading because they are anachronistic. In all these early Organa the method is the same, though the amount of elaboration, so far as the part writing goes, differs in degree. In all cases it selects a particular piece of the chant for glorification, and builds up upon the plainsong a harmonic composition by adding Organa in one, two or three additional parts.

The bit selected for glorification varies in length. An example will make the usage clear. The full text of the Christmas Gradual which comes first in our book is as follows: the parts that have been glorified are printed in italics. *Viderunt omnes fines terrae salutare Dei nostri: jubilate Deo omnis terra.*⁽²⁾ Then comes the following verse: *Notum fecit Dominus salutare suum: ante conspectum gentium revelavit iustitiam suam.* It will be noted that the Gradual itself after the opening words is not glorified, and part only of the verse is so treated; not either the beginning or the ending. All the rest is left in plainsong. The next number in our manuscript (and it is the first one that we can be sure is complete) contains only the first words of the Gradual of St. Stephen's Day, *Sederunt*, to be glorified, and builds

⁽²⁾ The MS. begins defectively at p. iii, and the opening is lacking: but at p. xxv, where there is a three-part setting of the same text, the method can be seen in its completeness.

up upon the brief notes allotted to that word a large composition, leaving the rest to be sung in plainsong. Then follows the Verse of the Gradual where the first five words are greatly glorified, and the rest of the Verse is more succinctly treated, leaving out the last word (*tuam*) to be sung in plainsong. These two first specimens are enough to illustrate the method of the *Organa*. The same method is adopted whether it is a piece of a Gradual or a piece of an Alleluia-verse, or whether it is a piece taken out of a Respond. The tenor selected is in some cases quite short, but in other cases it comprises nearly the whole of the chant.

The effect of this, when performed, must have been startling. Instead of the singing of the plainsong in its natural form, the singers suddenly break into harmony in the middle of the piece. Those that sung the tenor presumably sung more slowly than before: indeed, in some cases what they had to sing was little more than a series of sustained pedal notes on which a great elaboration of parts was built up, and even in any case the tenor must have moved more slowly when voice-parts were built above it than when the whole chant was sung in unison. In these circumstances the voice-parts added must have been more like 'yodelling' than what we now associate with 'singing.' The pace of the *Organa* was probably very rapid, otherwise the intercalated glorification would have been intolerable, and the contrast between the harmonised parts and the rest too marked to be artistic. In short, it must have been very much like what takes place sometimes still among primitive musical people. For example, among some of the South African tribes it happens that when some familiar English hymn tune or chant for the psalms is sung, the melody is maintained purely by the men of the congregation, while the women add improvised voice-parts (not altogether rehearsed nor altogether uniform), singing them of course in their own register, well above the men's voices. This method of singing, which may be heard to-day in South Africa and probably elsewhere, is not altogether artistic, but it shows how natural it is to devise some such scheme of part-singing as that which the Parisian musicians took up and reduced to musical order. In some of the African Mission Stations this singing of the women is much discountenanced by the authorities; the girls are severely rebuked for 'shrieking' when they carry out this method of theirs.⁽³⁾ But, with all its defects, there is a distinct attraction about the result; and indeed the girls should rather be encouraged to keep up their tradition rather than to come down to singing in a hum-drum European way an alien hymn or chant.

We are on different ground in a sense when we come to section five. The contents of this section have been described above as primitive motets in two parts; they show the way in which the motet developed out of the earlier *Organa*. The plainchant tenor remained, of course, the basis of the new chant; but the ecclesiastical properties had been shown to be too hampering to the art. Now the whole, or the greater part, of the plainchant is no longer sung; only a small group of notes is taken out of this as the tenor (this is the *mot* from which the word

(3) In pre-war Russia in smaller churches it was not unusual to hear the plainchant with an unwritten, improvised, or traditional 'faburden' above it.

'motet' was derived). This serves as the basis for the whole motet. The tenors of these motets were indeed still taken bodily out of the plainsong to which they had once belonged; but they were sung without reference to it, so far as can be seen. At any rate, it is clear that the composer was at liberty to modify the plainsong which he used for his tenor, and to repeat it again if he wished to devise a rather more developed composition. Such repetitions occur, not only making a twofold use of the tenor, but even threefold and occasionally fourfold in the case of the longer compositions.

The motets of this volume are of two parts only. The development was yet ahead which was to produce the more artistic and elaborate motets of the Mensural Period. Presumably these motets were already sung as independent compositions. They could not, like the Organa out of which they came, be fitted into the ordinary singing of the plainsong. The tenors used for these early motets are drawn from rather wider sources than the tenors used for the Organa. Quite constantly the same tenors serve again for the motet, as they had served for the Organa. But it is noticeable that in this later stage a tenor may be taken from other classes of plainchant than those which provided the tenors for the Organa—for example, from an offertory, forming part of the Mass music, or even from a Sequence-melody.

In other words, the composer had gained a fresh piece of liberty. His composition had got clear from the ordinary plainsong singing; the choice of tenors was enlarged; and in fact he was going on the way towards that excessive alienation of the motet from the religious service, which later became a scandal, and was ultimately forbidden by papal authority.

When we come to the Conductus the composer has shaken himself still further free of the ecclesiastical restrictions; he is not tied to an ecclesiastical tenor at all; and similarly he utilises new words, which approximate in form to the hymn, but are novel in spirit.

These Conducti deserve a special study to themselves, and only a few words of description can be given here.

The most characteristic conductus was one in which the voices moved together in simple counterpoint above the tenor which was metrical and corresponded simply with the words. It was thus a move towards harmonic simplicity and more fixed rhythm. One may even say, perhaps, that it marked the composer's way of progress towards the mensural system, which the theorist was soon after to proclaim in his own fashion in treatises, and with no little pedantry, *more suo*. In the conductus we trace the composer's line of artistic evolution. After a certain development the similar evolution of the motet absorbed to itself the progress that had been made by the conductus; and survived it.

But composers were loth to give up the glorious liberty of the Organa: consequently the more elaborate conducti show off also the skill of the composer and singers by inserting elaborate passages at intervals in these novel hymns. It is the old story of the tropes again, and of the glorifications inserted into the harmonised plainchant: for the singer will have his roudade, his vocalise and his *jubilus*. Sometimes it is found at the opening word; more often at the end of the line, making a 'cauda' or interlude; or at the last or the

penultimate syllable of the verse. If such elaborations were to be allowed, these were certainly the points where they would be least intrusive.

The metres used are very varied. Sometimes the text is irregular like a liturgical Prose; its versification is similar to that of the later sequences: but the conductus is written in groups of verses like a hymn, and not, like a sequence, in strophe and antistrophe.

Our collections in this MS. begin with an elaborated instance, *Porta salutis*, at f. 70: there are very few words for an 'intolerable deal' of notes. The next one, *Ave Maris*, shows a jubilus on the opening syllable and a 'cauda' at the end of the second line: similarly in the third and fourth lines (67, 67.): then the metre shifts (as so often in the Trouvères' songs) and becomes 66, 76. In this second half, while a jubilus opens the fifth line, a short cauda closes the seventh, and a long jubilus on the antepenultimate syllable ends the eighth. This exemplifies therefore the chief elaborations which are utilised, in manifold combinations, for the more florid conducti. (ff. 70-78 and 95-107.)

The simpler ones occupy the greater part of quire L. ff. 78-85v, and a new set begins at f. 107 in the two-part collection. Some admit no elaboration, but others allow it in a restricted degree.

In the conducti alone is it possible to find any internal evidence to throw light on date or place: and the poems need to be scrutinised from that point of view. There are references to England and to the exile of St. Thomas of Canterbury: to Reims and Bourges (St. Thomas of Bourges who died in 1209). So the MS. cannot be much earlier than the middle of the thirteenth century. It is assigned by the editor to the fourteenth; but the musical style suggests an earlier date. In any case, it seems to throw no light on the question of the date of Perotin, or of the more shadowy Leonin who preceded him at Paris.

In short we are only at the beginning of the study of *plainchant* part-music. But it is an important stage in the history.

WALTERUS TRUBON.

APPENDIX

The collation of the MS. is as follows:—(i) A—D⁸ E⁵ F⁶ G⁶ H⁸ J⁸ K⁸ L⁹, and (ii) Aa⁸ Bb⁸ Cc¹⁰ Dd—Kk⁸ (Ll) Mm—Oo⁸ Pp⁶.

The old foliation corresponds with this scheme, but there is a later foliation which takes no account of certain leaves that have been lost; it corrects, however, a mistake in the older foliation, which has two ff. numbered 68.

The ff. which are missing are these:—A. 1, 2, 7, 8=ff. 1, 2, 7, 8; E. 4, 5=ff. 36, 37; G. 3, 4=ff. 51, 52; L. 6, 7=ff. 83, 84.

This estimate is slightly different from that given in the Introduction (pp. xii, xiii): and being made from the facsimile, and not from the MS. itself, it is put forward with hesitation.

The following table shows the structure of the book:—

- §1. A. ff. 1-8. Organa in four parts (ff. 3-6 only).
- §2. B. ff. 9-16. Compositions in three parts: miscellaneous, partly Organa:—A gradual of St. German, an Alleluia of the Assumption, three/four settings of 'Benedicamus domino,' the third and fourth being troped. Between the troped settings there are placed two specimens of conductus, each with several verses, the music being written to the first verse only.
- §3. C. ff. 17-24. Compositions in two parts. Organa set to fourteen Respons. There is added on the last page a troped Sanctus.
- §4. D—F. ff. 25-48. Organa for Mass, compositions in two parts.

- §5. G. ff. 49-54. A set of Motets in two parts.
H. ff. 55-62. A similar set. There is added on f. 62 a conductus.
- §6. J. ff. 63-69. Elaborate Organa in three parts.
- §7. K. ff. 70-77. L. M. ff. 78-85. Two sets of conducti in three parts⁽⁴⁾: (a) elaborate, (b) simple. There are added at the end of quire L (ff. 85v onwards), some extra Organa, a Conductus in honour of St. William of Bourges (printed in *Analecta Hymnica*, xxi. 171, †Jan. 10, 1209), three Sanctus-tropes and three Agnus-tropes. At some stage before the present MS. these items must have been added to the collection: they are followed by a blank half-page f. 94v, the last of quire M.
- §8. Aa—Cc.⁽⁵⁾ ff. 95-120. Another set of conducti, mainly in two parts, but a few of the earlier ones are in three parts. There is added on the last page of quire Cc f. 120v a Sanctus-trope.
- §9. Dd—Ff. ff. 121-144. Gg—Kk. ff. 145-176. Two further sets of conducti, in two parts, incomplete. Ll. ff. 177-184 is missing.
- §10. Mm. ff. 185-192. One more set of conducti, for a single voice, of which the earlier part is lost, leaving only half one piece and two others: the last is on the exile of St. Thomas of Canterbury in France. There is added a collection of six Sanctus-tropes and six Agnus-tropes for a single voice. They are followed by the scribe's note (f. 191v), 'Qui liber est scriptus Walterus sit benedictus,' and the next folio, the last of quire Mm, is ruled, but otherwise blank.
- §11. Nn. ff. 193-214. A Troper in two parts. It includes a number of Alleluia-tropes, as well as Organa to Alleluias from the Gradual, and to the Tract Gaude Maria virgo, followed by a set of Sequences, and then the Tropes for Sanctus and Agnus.

This conspectus suggests that the make-up of this MS. retained features of the set of Parisian Choir books. There, as our authority tells, the first book contained four-part compositions, mentioning *Viderunt* and *Sederunt*. These figure in our §1, which coincides with quire A.

The second book contained those in three parts, such as *Dies sanctificatus*. This opens our §6, which coincides with quire J.

The third contained Conducti in three parts: those mentioned come at the beginning of our §8, which occupies quires Aa—Cc, except for an alien addition inserted on the last page.

The Conducti in two-parts formed a fourth volume, and two of the three mentioned are here at the beginning of our fourth set, beginning a new quire Gg at f. 145 in our §10.

The fifth book contained Conducti in 4, 3, or 2 parts without interludes. This is probably represented (so far as Conducti in three parts are concerned) by the simpler set occupying quire L. ff. 78-85 in our §7.

The sixth contained two-part Organa and evidently corresponded with our §3, which coincides with quire C and probably included also our §4=quires D—F.

This correspondence, quire by quire with the several Parisian books, is remarkable, and suggests a close connection. On the other hand, our collection of Motets (§5 occupying quires G and H) is not specified; nor is our §2, which on other grounds seems supplemental. We notice also that the Conducti are differently classed. Instead of two collections, one elaborate and one simple, such as the Paris books had, ours has several collections. These do not include any in four parts; they are less methodically arranged, and it is noticeable that the correspondence of the quires with the collections is not so marked as in the early part of the MS. All this is natural enough if the writing of Organa had gone out of fashion, and the Conducti were being increasingly popular with composers, and that is exactly what on other grounds might be expected to be the case.

(4) Except the first, where the top stave is blank.

(5) This naming of the quires is given in order to distinguish the second half of the MS. from the first.

Johann Christian Kittel, der letzte Bach-Schüler. By Albert Dreetz. Leipzig. 1932. Pp. 1-96.

The title of this excellent monograph errs in the precision of its statement. Kittel can hardly be described as 'the last of Bach's pupils,' since his contemporaries at Leipzig were Altnikol, Mützel, and Krebs, while the *alumni* of the Thomasschule functioning in 1750 are equally deserving of the distinction. On the other hand, Kittel, alone of Bach's intimate pupils, lived on into the nineteenth century, and can therefore be named as his last surviving pupil. He was also one of his most competent scholars, whose deep regard and affection for his master commends him to us no less than his assiduity in copying, and so preserving, compositions by his teacher which otherwise would probably have been lost. The music lexicons have little to say about him. *Grove* merely repeats the article its first editor wrote for the first edition. Herr Dreetz's work, therefore, is welcome, and, in this centenary year of Kittel's birth, opportune.

Johann Christian Leberecht Kittel was born at Erfurt, where he was baptised on February 18, 1732. He was, therefore, a few months older than Bach's youngest but one son, 'Bach of Bückeburg.' The father, Joh. Salomon Kittel, was a stocking maker, and the mother, Juliana Elisabetha Baldinger, was the daughter of another Erfurt burgher. In his profession of music Kittel threw back to an earlier generation, members of which served in the Dresden Hof-Capelle in the time of Heinrich Schütz, and later. The records of his early years are meagre. He lost his father when he was five years old, and fell to the care of his maternal grandfather, Anton Baldinger, who, at his daughter's request, assumed responsibility for her five surviving children, of whom Kittel was the youngest.

From the Erfurt Predigerschule Kittel proceeded to the Gymnasium, where he must have been influenced by Jacob Adlung, author of *Musica mechanica organoedi*, and organist of the Predigerkirche, whom in later years he succeeded. Erfurt boasted a distinguished musical tradition to which the Bach family had notably contributed. With one of its members, Joh. Bernhard Bach, Court musician and organist at Eisenach, a much older man, Kittel was particularly acquainted, and from him, it may be, received the impulse to place himself under the greatest of the Bachs at Leipzig. Thither, in 1748, at the age of sixteen, he proceeded. How assiduously he steeped himself in the music of his teacher is shown by the amount of Bach's music, for the organ and chamber in particular, which survives in his autograph. His regard for his master is evidenced by the well-known story of the use to which he put Bach's portrait, and we owe to him one of the most vivid pictures of Bach as a teacher.

For a year after Bach's death Kittel remained at Leipzig, though in what capacity is not known. On July 29, 1751, he received appointment as organist of the Bonifaciuskirche at Langensalza, a small town in his native Thuringia, some thirteen miles distant from Gotha, where he functioned also as teacher in the Girls School, and, on February 5, 1752, having almost completed his twentieth year, married Dorothea Fridericia Fröhner, daughter of a burgher goldsmith of the town. Four years later (?1756) he returned to Erfurt as organist of its Barfüsserkirche, and continued in that situation till 1762, when, on the death of Jacob Adlung, he succeeded his former teacher as

organist of the Predigerkirche, at whose school he had received his earliest education. His slender emoluments perhaps impelled him, when approaching his seventieth year, to undertake a concert tour to Göttingen, Hannover, Hamburg, and Altona, from which resulted his editorship of a new hymn-book for Schleswig-Holstein. Returning to Erfurt in 1801 he busied himself with the writing and publication of his *Der angehende praktische Organist, oder Anweisung zum zweckmässigen Gebrauch der Orgel bey Gottesverehrungen*, which appeared in three parts between 1801 and 1808, an organ school which reached a third edition in 1831. He was, indeed, a worthy pupil of his great master, and himself the master of notable pupils, especially Christian Heinrich Rinck, a monogram on whom is conveniently in the Press for immediate publication.

Kittel's last years were clouded by adversity. In 1802 Erfurt fell to Prussia and Kittel lost his patron and protector, Karl Theodor Anton Maria von Dalberg, arch-chancellor of the Empire and archbishop-elect of Mainz. Four years later (1806) the French occupied Erfurt, whose Predigerkirche for two years served as a military storehouse. Kittel briefly survived the occupation. On April 17, 1809—not May 18, as in *Grove* and *Riemann*—he died and was buried three days later amid abundant evidences of public regard. Herr Dreetz writes an interesting chapter on Kittel's practice as a teacher of his instrument, in which we trace the influence of his Leipzig master. His compositions are numerous, if comparatively undistinguished. A few got into print, but the majority remain in manuscript. Herr Dreetz gives a careful table of them.

C. S. TERRY.

Oxford History of Music. Vol. II. The Polyphonic Period. Part II.

By H. E. Wooldridge. Second edition revised by Percy C. Buck.
The Oxford University Press. 17s. 6d. net.

The Editor has exercised care and judgment in revising the present volume, leaving Wooldridge's work almost wholly intact, making the barest minimum of cuts, each of which is justified by the differences in the state of knowledge between 1901 and our day, and overhauling the examples. New matter has been added, however, which is of great importance. The chief of this is contained in a long chapter on 'Song' by J. A. Westrup and one on 'Instrumental Music' by Gerald Cooper. Smaller additions have been made. Dom Anselm Hughes has augmented and revised Wooldridge's account of the Spanish School and J. B. Trend has done the same office for Palestrina. Each of these writers has, with perfect taste, dovetailed the result of modern research on to the original scheme of the sections of the book of which their addition forms a part, thus bringing the subject up to date and rendering available what fresh material has come to light within the last quarter century. The two new chapters deserve and repay close study. That on 'Song' covers the ground from the *chansons de geste* of the eleventh century to the lute songs and part songs of sixteenth century Spain, Italy, England, France and Germany. In this last section light is thrown on what the author rightly calls 'the eternal problems of *musica ficta*,' from the somewhat unexpected quarter of lute tablature. Early writers in staff notation, either

through carelessness or because they trusted to a sense of propriety which was later to become clouded, failed to be explicit about F natural and F sharp. On the other hand, in writing tablature the difference between two numerical signs was great enough to make mistakes in copying practically impossible, so that we can safely trust our eyes, whatever our senses may tell us. The other main bugbear of early music, more especially mediæval, that of the transcription of the troubadour songs which are in the original set down with no indication of note values, is treated by Mr. Westrup in the only feasible way—by giving the arguments of the two main camps. The matter is an extremely difficult one and the present author's circumspection in dealing with it is justified by the general inconclusiveness of the arguments brought forward from either side. In the highly informative chapter on 'Instrumental Music' Mr. Cooper parts company with Mr. Westrup on this very question of note values in troubadour music when he says, apropos the *estampies*, that these dance tunes 'have the characteristic strong rhythms of the troubadour songs.' Mr. Westrup would probably feel, and we should be willing to agree with him, that this is putting the cart before the horse, and that the evidence as between the rhythm of the *estampies* and the note values of the songs must be taken the other way round. It would, indeed, be more reasonable to argue that the songs originally had the 'strong rhythms' of the dances which, in the *estampies chantées*, were known to be sung. Mr. Cooper has marshalled his facts admirably, and not the least valuable contribution of his chapter is the exact information it gives of old tutors and textbooks dealing with the proper use of instruments, together with explicit notes on sources. His plea on behalf of the 'discredited notion' that *parane* is derived from *pavo* deserves attention, while his researches into the career of the *In Nomine* have resulted in a reasoned contribution to this point of English musical history.

Sc. G.

Inventaire du Fonds Blancheton de la Bibliothèque du Conservatoire de Paris. 2 tomes. Par Lionel de la Laurencie. Paris: Soc. Française de Musicologie.

The main importance of the Fonds Blancheton consists in the light it throws on the development of the symphony during the early eighteenth century. The collection, made by Pierre Philibert de Blancheton, is thought to have come into the possession of the Paris Conservatoire at the time of the Revolution, probably booty seized from the *émigrés*. The twenty-seven volumes, mainly of printed music, appear to have been collected by Blancheton somewhere around 1740. M. de la Laurencie has done his work with exemplary thoroughness. The opening of each movement in a given composition is printed, a concise description not only of the instrumentation but of the musical character of the works is provided. Only in one respect more information is needed: it is by no means always clear whether certain works in the collection are in MS., or in print. For instance, those by Camerloher (tome I, p. 61) are evidently hand-copied, although the information, if so meant, is given *en passant*. For the rest it may be said that the production of these two slim volumes is all that could be desired.

Sc. G.

Edward Elgar. By A. J. Sheldon. *Office of Musical Opinion.* 3s. net.

In his introduction, which has more to say that is significant and illuminating than the book itself, Mr. Havergal Brian points to A. J. Sheldon's overpowering enthusiasm and hero-worship for his subject. We might add, too, his sincerity, for behind these frothing periods something is being truly felt, and although the statements are wild, something remains that is worth having come into contact with. Nevertheless a reasoned study of Elgar's music this most certainly is not, though it proceeds through the works chronologically. In the chapter on the war years there is a personal criticism of 'Carillon' which many will echo, and also the astonishing statement that during those years 'the poets failed to rise to the occasion.' One turns to the bookshelf where Rupert Brooke and Wilfred Owen lie companioned by Siegfried Sassoon and, as Elgar himself has put on record, Laurence Binyon. There is little failure there.

Sc. G.

Gustave Doret. By Jean Dupérier. Lausanne, etc.: Librairie Payot et Cie. 1932. Pp. 208. 4.50 fr.

This is the first biography of Gustave Doret, a comparatively unknown Swiss composer, who received his early training in Germany, and later in Paris. It is clearly written, and gives a good picture of Doret's life. The author does not attempt to analyse Doret's music; he quotes, instead, from contemporary criticism which he has selected. A chapter is devoted to Doret as a music critic, and a catalogue of his compositions and criticisms is appended. The volume is well illustrated, but, like many similar paper-covered books of French origin, it is poorly printed on inferior paper.

J. M. COOPERSMITH.

Les Symphonies de Beethoven. Etude et Analyse (in the series: *Les Chefs-d'Oeuvre de la Musique Expliqués*). By Jean Chantavoine. Paris: Mellottée (1932). Pp. 288. 20 fr.

This book analyses for the *n*th time Beethoven's symphonies. These analyses appear to be taken in large part from two excellent books: J.-G. Prod'homme's *Les Symphonies de Beethoven* and *Beethovens Symphonien* edited by A. Pochhammer. After a careful reading, we have failed to find anything original in M. Jean Chantavoine's book. This is not entirely his own fault, as he tells us he was 'obliged to fill a gap in a series of books about the masterpieces of music.'

J. M. COOPERSMITH.

Bedeutung und Wesen der Musik. Teil I: Der Bedeutungswandel der Musik (Sammlung musikwissenschaftlicher Abhandlungen: Band 5). By Kathi Meyer. Strassburg: Heitz & Cie. 1932. Pp. vii + 267. RM. 10.

The object of this book is to show that music is influenced by contemporary thought. Nobody doubts this: it all depends what you

mean by influence. The author means this, to take one instance. Rousseau said, as everyone knows, let us be simple, natural, let us get back to earth. That is all this book shows the author to know of him. Beethoven wrote the 'Pastorale' symphony. The author assumes (1) that Beethoven must have known Rousseau's views, and (2) that the 'Pastorale' symphony reflects a knowledge of nature, as expressed by Rousseau. On this slender ground (in this particular instance) the author bases his theory! Still, if any one wishes to have chapter and verse for the æsthetic lucubrations of all the ages, here they are: and this anthology is, of its kind, quite first-rate.

J. M. COOPERSMITH.

Modern Composers. By Guido Pannain. J. M. Dent & Sons, Ltd.
10s. 6d.

The shibboleths of modern music have been well hammered out—the problems of nationalism, the decadence of the romantics (how inseparable these words are nowadays), the clash of neo-classicism and cacophony, the cult of style. The contribution to this literature by Signor Pannain, professor of the history of music at the Conservatoire of Naples, is justified in many cases by a new and interesting perspective. There is a fine distinction drawn between the cumulative effects of tradition and those of culture, exemplified in the essays on Hindemith and Vaughan Williams. Stravinsky is presented as a personification of the *Zeitgeist*, and Schönberg as the survival of a perverted romanticism which began with Baudelaire. Richard Strauss, as the epitome of 'democratic hypocrisy,' is (of course!) relegated to the background, but there is an illuminating essay on Busoni which does much to bring us nearer that enigmatic figure of modern music. Busoni seems to have shunned all the self-consciousness in style and personal idiom and gone to the other extreme, absorbing the language, now of Wagner, now of Debussy for his own ends. 'He suggests one who, having listened to eminent men with great attention, has made the inner substance of their speech so much his own that when he comes to speak himself he does not appear to repeat the words of others, but to express his own ideas.' But what is it that arrests our attention in Busoni where other imitators pass unnoticed—the mere ballast of a movement? The key to his philosophy lies, according to Signor Pannain, in his opera *Doktor Faustus*. Here in the character of Faust is Busoni himself—the man of action and yet of intellect, with that strange streak of wonderment and idealism. 'In Busoni's music there is always this tormenting questioning, like that of a child for whom the greatest things resolve themselves into questioning: "What do I want?" a semi-moral, semi-æsthetic query . . . which forms the living centre of his existence.'

This collection of essays is a kind of musical *Spectrum Europæ*—a study of the salient figures of modern music against a background of the main streams of current æsthetic tendencies. But there is another side to this work in which the author has clearly the gift of portraying music in words and in which the translator, Mr. M. R. Bonavia, has acquitted himself best of his difficult task.

E. LOCKSPEISER.

Claude Debussy et son temps. By Léon Vallas. Librairie Félix Alcan.

M. Vallas has added to his previous studies of Debussy a volume of nearly 400 pages constituting a record of events as seen by Debussy's contemporaries. He gives us a rare wealth of detail—most of it important—and the text may be looked upon as the exact counterpart of the many photographs included, which show Debussy riding a tricycle at the age of five; Debussy as a scholar of the Paris Conservatoire; at the Villa Medici; in the rooms of Ernest Chausson; with his first wife; without her; with Lalo; as seen by a real portrait painter; as seen, in different attitudes, by countless amateur photographers.

In a similar way the narrative, painstaking and detailed, takes us from the years which saw the dawn of talent, through the struggle for position, to the final recognition of genius and death. When we come to the last pages, we remember salient episodes, we have learnt something about the man, something about the artist. This is a good deal, if not everything. But it may be questioned if we have the right to expect anything more while he is still, in point of time if not of method, so near to us.

In the brief introduction which acts as preface, M. Vallas informs us that 'useless indiscretions' have been purposely set aside: 'to avoid hurting legitimate susceptibilities we have abstained from publishing anything which was not of a general character.' Such discretion is admirable. One wonders whether omissions have not resulted in lowering the vitality of the picture. We are told when and how he worked; his very words are quoted to show what doubts obsessed him. Others have worked in exactly the same way and have been obsessed by similar doubts.

The study is impeccable in other respects and wholly devoid of bias. It is interesting to know that in his student days Debussy found a friend who divined his genius in his teacher, Albert Lavignac, whom we know as a most lucid writer on theory. Those lessons carried on after school hours, embracing the examination of scores then considered 'advanced,' those discussions with a musician learned, experienced in the ways of youth and liberal minded must have had a great influence in shaping the future of the ambitious young student.

The records of hostility on the part of public and critics—and, in particular, the account of the events culminating in the *répétition générale* of 'Pelléas et Mélisande'—do not make pleasant reading. It seems almost incredible to us now that so many experts should have seen nothing but an anarchical manifesto in so delicate a score of music. And yet men whose tastes had been recently widened so as to admit Wagner, could hardly be expected to take to 'Pelléas et Mélisande' at a first hearing. Some seemed fair enough—after their fashion. 'I admit,' wrote the critic of the *Gaulois*, 'that M. Debussy achieves often unusual and even admirable harmonic effects.' But no one seemed to have guessed that the very 'Nébulosité' of which they complained was to be a new kingdom.

On these matters, as on Debussy's own opinions, on the relations between him and Ravel, between Debussy and Diaghileff, M. Vallas is the best of guides. He has laid us under a deep obligation by giving us so detailed a narrative of one who was, if not the greatest, the most original composer of his time.

F. B.

Music of Our Day. By Lazare Saminsky. Thomas Y. Ordwell Co., New York.

While infallible remedies are being proffered on all hands for our present discontent—for financial difficulties and industrial distress—the author who limits his quest to musical problems gives the impression of being a very modest fellow. But although Mr. Saminsky has confined his researches to finding out 'what part of our musical heritage is lost' there is no false modesty about him. At any rate he is not afraid of expressing opinions which men of humbler attainments must find a little obscure, if not actually disconcerting. We are told, for instance, that to-day 'manifestoes acclaiming an art of direct action . . . are invoked.' Who invoked 'manifestoes'? What is an 'art of direct action'? The answer, to say the least, is by no means obvious. In a similar strain he writes of Ravel as the 'spiritual child of Saint-Saëns. Both tried to galvanise the musical arabesque of classical art and replace emotion by musical fact.' Apart from the question that 'musical fact' may mean everything or nothing, if the dictum is true of Ravel it can hardly apply to the composer of 'Softly awakes my heart.'

Instances of extravagant statements and definitions could be multiplied almost indefinitely. Parsifal, according to Mr. Saminsky, is 'corroded by the truths' and its 'musical pulse deadened by a Berlioz echo.' Scriabin was 'the greatest creative force since Wagner.' It is not, perhaps, unnatural if, having read so far, one begins to question the author's qualification for diagnosing the evils of the time. And yet Mr. Saminsky has seen much. If his criticism of young Russian musicians he has met sounds more like an agent's puff than a considered opinion, he has undoubtedly observed the peculiarities of style of many distinguished conductors. It is in this, the last chapter of the volume (not in the least concerned with our 'musical heritage') that Mr. Saminsky is helpful and readable.

F. B.

Chopin's Letters. Collected by Henryk Opienski. Translated from the Original Polish and French, with a Preface and Editorial Notes, by E. L. Voynich. Desmond Harmsworth. 18s. 6d.

The musical reader of this collection of Chopin's letters, the first to be published in English in anything like a complete form, may be inclined to say that their author was a poor correspondent. It all depends on what he expects from them. If he looks for Mozart's keenness of observation or for Mendelssohn's literary polish, he can hardly fail to be disappointed; neither will he find any satisfaction if he is in search of revelations concerning Chopin's life or anxious to know his opinions of and reactions to other composers' music. Small-talk, jokes and requests for all sorts of little services is what the friends whom he addressed had to be content with most of the time, though it is hard to imagine that they resented this, for he was a lovable egoist and had a lively gift of description and sense of fun, if he could not exactly be called witty. His contemporaries did not expect perfect letters, and it was, after all, for them that he wrote. His great fault, from the present-day reader's point of view, is that he did not write with an eye on posterity; but that is nothing to his

discredit. If posterity must at all costs publish a great artist's letters, it must take its chance of such interest as they will yield.

To satisfy us to-day, Chopin ought doubtless to have written copiously about his views of all sorts of music. It seems unpardonable to us that Bellini and Field, for instance, who exercised so great an influence on him, are not once mentioned in his letters. As for the rupture with George Sand, a matter of great biographical importance about which too little is known even yet, one is naturally disappointed to find next to no new information. However, a man may reveal himself in what he writes to others as much by what he leaves unsaid as by what he actually sets down, and we had better accept the fact that Chopin was the most reticent of correspondents and make what we can of the negative value of his letters.

When all is said, that value is not at all inconsiderable. For it is useful to know that as a man Chopin was by no means given to emotional effusions, which may be surprising to those who know him only from his music. People who regard his work as effeminate and weakly sentimental may find a salutary corrective to this erroneous but widely current notion in the discovery that he writes to his friends in a manner that is nothing if not masculine—sometimes quite broadly so. His racy story of the man on an endless railway journey before the days of corridor trains, for instance, is hardly the kind of thing anyone would expect from the languishing poet of the Nocturnes. Nor is the composer of the tearful Prelude in F sharp major given to weeping and wailing when it comes to dealing with facts. Even towards the end of his life he seldom refers to his illness, and when he for once does so one is astonished to find him at pains to tone down the momentary outburst of distress.

The Chopin letters, then, though they offer no additional elucidations of his music, in which indeed some people find only too many revelations, usefully rectify the impression of an anæmic dreamer who sat for ever whining and drooping at the piano, an impression which musical sentimentalists insist on gaining from his work. For them this volume will be a wholesome surprise.

Mrs. Voynich's translation reads well and is, though originally done for the U.S.A., singularly free from the more enterprising Americanisms which offend the unprogressive English. The translator's copious foot-notes are often very useful, but it must be said that there was no need to include among them translations of the simple French phrases which occur in the Polish letters and are left in the text as they stand. It is merely irritating to be made to look at the foot of the page for the information that *de la symphonie pastorale* means 'of the Pastoral Symphony.' More room, on the other hand, might well have been given to the index; as far as references to works are concerned it is certainly inadequate.

E. B.

Felix Draeseke. Der Lebens- und Leidensweg eines deutschen Meisters.
By Erich Roeder. Wilhelm Limpert, Dresden. M. 6.30.

We know nothing in England about Felix Draeseke (1835-1913), a fact of which this elaborate biography and glowing appreciation might well make us ashamed. Still, we share the shame with his own

compatriots, who in fact appear to be much more to blame, since, according to Dr. Roeder, they have never done honour to this 'German master' in anything like an appropriate measure. Even after a perusal of this volume we may be justified in feeling that it is for them to do something about the revival of Draeseke's work, if the author has succeeded in stinging them sufficiently, and then to convey to us such newly-won enthusiasm as they may discover in themselves. After reading Dr. Roeder we should be by no means disinclined to listen to a German pianist who chose to play the apparently remarkable 'Sonata quasi una fantasia' at a London recital or to a singer who gave us a group of Draeseke's songs. The sample of the latter given in the book, a setting of Mörike's 'Das verlassene Mädchen,' which does not compare at all unfavourably with that of Hugo Wolf, is enticing enough.

Unfortunately there are no other musical quotations in the volume, and the trouble is that biographies written with such fervour, but never giving chapter and verse, cannot make their conviction contagious. At the most they can rouse our desire to judge for ourselves. But perhaps that is enough, even for the most ardent of authors.

Dr. Roeder makes us think of Draeseke as a strong, original and, for his time, very advanced composer, but also as an artist lacking in restraint and perhaps in taste. We are duly impressed by the fact that when he knew nothing later of Wagner's than 'Lohengrin,' he had already a music-drama on a Germanic saga in hand himself; but at the same time we gain an impression that 'König Sigurd' is an untamed, dishevelled and measureless creation. However, the fact remains dominant that we want to hear something of his, though we should hardly dare to hope for one of the operas. He wrote enough other music, to be sure—symphonies and symphonic poems, large choral works, chamber music, as well as numberless piano pieces and songs.

Draeseke's career was one of endless disappointments, and thus does not make a very interesting story. It is to Dr. Roeder's credit to have made his book quite readable all the same. The work, by the way, only takes us as far as 1876, though there is nothing on the title page to indicate this. A second volume is promised for 1935, the composer's centenary year.

E. B.

Music in American Life: Prepared for the National Recreational Association. By Augustus Delafield Zanzig, with a Foreword by Daniel Gregory Mason. Oxford University Press. 16s. 6d. net.

There is a brief note at the end of this book pleading that the multifarious activities outlined in its 560 pages shall not be allowed to be swept away by the tidal wave which has overwhelmed the finances of America in common with the rest of the world. Let us hope that tidal waves are more amenable to persuasion than they were in Canute's day; for this is an astonishing record. From Mr. Zanzig's painstaking analysis we gather that America is being drenched with music from State and municipal houses as well as from radio loud-speakers. 104 cities have orchestras, 150 'bands,' and 123 'harmonica bands' (for that instrument and the humble ukelele are not excluded).

There are 103 'choral groups,' and even 83 'whistling contests.' Denver has a band of 90 schoolboys of an average age of 11. Ottawa (Kansas), with 9,000 inhabitants, has a civic orchestra of 60, and at Bangor (Maine) there has been an annual musical festival for the last 34 years. Flint (Michigan) seems to be a very whirlpool of musical activity for old and young. The Elks, the Masons, the Shriners and the other queerly-named sodalities are all liable to burst into song, and at Milwaukee the various organisations combined in a programme of 'Beethoven, Schubert, Mendelssohn, Weber, Cherubini, Brahms, Grieg, Saint-Saens, Tchaikowski and Rachmaninoff, as well as lesser names.'

In only one department is there any suggestion of apathy; and the falling-off in the attendance at organ recitals is attributed to the lack of 'unusual topnotch recitalists.' In some other quarters doubts are felt as to whether Bach's Air on the G String may be more appropriately classified (in the Robert Haven Schaufer terminology) as a 'Poem of High Voltage' or as a 'Soothe and Soporific.' But, apart from local eccentricities, the fact remains that this is a highly creditable record of enthusiasm and organised effort, which cannot but have a high beneficial effect upon American culture. Many of the methods and suggestions will be read with interest in this less systematised country.

R. B.

Musical Experience. By A. E. F. Dickinson. Duckworth. 5s. net.

Music comes into immediate contact with greater masses of people than any other art. For some this constitutes a danger, for others it is a matter for hope. The former see in it a form of prostitution (and they can point to many blatant examples), the latter an opportunity for uplift and enlightenment. This easy accessibility has interested the specialist and above all the psychologist. Here, too, there has been divergence, one side refusing to have any dealings with material so vast and difficult to control, another being attracted with equal force to the analysis of an experience common to such a great number. The author of this stimulating book has little to say about the present state of psychological research. His thesis is twofold: the cause of the musical experience and its effect. To the latter he joins the uses to which experience may be put. To speak of causes is to take into account hindrances to that right appreciation without which the experience loses strength. Mr. Dickinson points to the rush of modern life as one of these hindrances and sees hope in such examples of Gerald Heard's group spirit as the school and university. As to the effects of the musical experience, Mr. Dickinson, like many another sociologist, is intent on sifting good from bad in this power music has of swaying the emotions (and swamping the intellects) of the masses. This terrible power is, for instance, a precious implement in the hands of the political demagogue who knows that the anodyne of a good tune, broadcast at the right moment, can sweep a people into a war-fever, be the cause what it may. Here, then, is one of the uses to which music is put and it is undoubtedly this vague, indeterminate, untamed potency which makes a great many intellectual people look on the activities of the purveyors of music with suspicion. They would

be well advised to follow Mr. Dickinson's plan and educate themselves musically. Only in that way will they be able to withstand the purely emotional appeal of music. Even then the battle may not be won, for there are many who get stimulation of what others would probably consider a questionable type from the interlacing development of the subjects in the '48,' enjoyment which they could never had experienced had they not been intelligent enough to master the elements of fugue. Mr. Dickinson would presumably dismiss them as 'pathological types,' but that is surely stretching a term which is being found to have decreasing applicability. The whole subject is in its infancy and we shall need more books like this and more of the sincere endeavour Mr. Dickinson shows before we can control the effects of a musical experience.

Sc. G.

Anton Bruckner. Biographie von August Göllerich und Max Auer.
3 Bdn. Regensburg: Bosse verlag. Price of Bd. 3, R.M. 22.

There recently appeared in the columns of the *Nieuwe Rotterdamse Courant* a list of twenty-nine books whose subject was Bruckner, not counting two editions of the Letters. This large output may well appear extraordinary to us, but it must be remembered that in this country Bruckner's music has never won popularity, and that to understand the high esteem in which it is held on the Continent we must make a definite effort to hear it with the ears of a Teuton, and an Austrian at that, and furthermore a Roman Catholic Austrian. The overwhelming length needs a Teutonic audience to sit it through with patience. The simplicitude of the thematic material appeals to an Austrian who hears in it enough of Johann Strauss and Schubert to make it homely to his ears. The yearning, oft-repeated *steigern*, to take a listener's part in that calls for nothing less than a special education in the handling of the emotions, such as Bruckner underwent at St. Florian. These three qualifications we mostly lack and hence the difficulty in appreciating Bruckner's music with the warmth our neighbours expend on it. The present series of volumes are evidently looked upon by enthusiasts as the high-water mark of Bruckner biography and certainly the mass of detail they contain would hardly need enlarging. Göllerich, who started the book, died after finishing the first volume and part of the second. His work was taken on by his friend Max Auer, who has brought the second volume into shape and himself written a third as large as the first two together. Further, there are two extra volumes of musical examples which include a complete pianoforte score of an F minor symphony, miniature orchestral score of the *Drei Orchestersätze*, some songs and a number of facsimiles of MSS. The first two volumes give the whole history of Bruckner's life. The third, rather surprisingly, returns on these tracks and retells the tale of the years (1856-68) in Linz. This procedure is, however, justified by the fact that Göllerich's work ended at the year 1855, the rest of the Life being then condensed into comparatively few pages by Max Auer, who in this later volume rewrites the first part of this section to a scale similar to that of the original scheme. We may expect, therefore, a fourth volume taking on the narrative from 1868 to the end in 1896. Herr Auer has brought

to his task as great an enthusiasm as that of his predecessor as well as a keener critical judgment. But it is chiefly for biographical details that the student will turn to this set of volumes.

Sc. G.

Souvenirs de voyages. Par Hector Berlioz. Recueillis et Préfacées par J.-G. Prod'homme. Paris: Jules Tallandier. Fr. 25.

This excellent example of book-production—good print and paper, well chosen illustrations—contains the accounts of his travels sent by Berlioz to different Paris newspapers. M. Prod'homme has subtracted these from the volumes published by Berlioz during his lifetime, and from the posthumous *Mémoires*. The articles are set out chronologically, ranging from the Villa Médicis in 1835 to Russia in 1847, thus making a kind of anthology which is fairly representative of Berlioz the writer. The volume is meant for the general public having, as the preface explains, been lightened of technicalities of interest only to the specialist.

So. G.

Music and its Lovers. By Vernon Lee, Litt.D. Pp. 589. George Allen and Unwin, Ltd. 18s.

To the making of this 'Empirical Study of Emotion and Imaginative Responses to Music' some thirty years, we are told, have gone. It is addressed 'mainly to the reader who is interested in psychology.' Much of it, and all the argument is, frankly, for the 'expert psychologist.' Thought is, however, taken quite early in the book for a reader who may be finding himself 'a little beyond his present depth in psychology.'

Few of us are psychologists, fewer still are versed in that science. Such smatterings as we may have are, as will be seen, more than likely to be disserviceable. But we, or our like, are those who chiefly enable music to be performed in public; further, we are the very material without which Dr. Lee's study could not have been made. Many, therefore, of us will have at the book which has had at us.

First of all, we may be thankful that, if the thing was to be done it has been done by one so eminently qualified on all sides to do it. From our point of view, ordinary musical people, the thing has been beautifully done. What, then, do we make of it, this (to put it bluntly) enquiry into the how and why of our enjoyment of music?

Dr. Lee, whose lifelong study among the high things of human life and the soul that apprehends them are well known, decided to bring into focus her observations and theories concerning the aesthetics of music. To this end she issued questionnaires (one appears in the book) to more than a hundred music-lovers of several nationalities. These were directed to finding out from reasonably articulate 'answerers' what they believed to be happening when they were hearing music. Knowing her job (and her species of either sex), Dr. Lee succeeded wonderfully in limiting the answers pretty well to the scope of the enquiries. These answers were eventually dissected and collated

under heads recognisable by psychologists. For our purposes, they were such labels as emotion, memory, suggestion, evocation, impulse, contemplation and the like. The verbatim quotations from 'answerers' are of great interest.

Having her groundwork set out, the enquirer applied to it the mind we have seen working in other fields, and all her well-nigh consummate patience; administering all with the clarity and dignity of style, the humanity and wit that help so much at times to light up dark places. Out of what, in any other hands, might have remained a welter, there emerge three categories of ourselves. It would seem that, as lovers of music and hearers of her, we may be 'Apollinians' if we love her just because of her patterns of beauty and just because she *is* music, excluding from our love any emotion otherwise derived. Or our name may be 'Cecilians' if we love music for something she brings with her and something also which we rejoice in bringing to her. For the most part, we of this category believe that the quality and degree of our love are controllable by ourselves. Thirdly, we may chance to be 'Dionysiacs,' in which case we love music for what she does to us, as an exhilarant, setting no bound to our love, accepting our mistress as consciously, for weal or woe, toxic: finding in her presence primarily pleasure, but (possibly) recognised relief from pain. The three categories, into which 'listeners and hearers' fall, manifestly overlap and intermingle occasionally or continuously. All three, however, claim—and their claim is supported in the argument—that in, through, or by music, they transcend ordinary conscious experience.

Delving deeper among the individual elements of her triad, Dr. Lee carries us (or rather the 'expert psychologist') towards the dark places of 'ancestors of emotion,' 'protopathic functions' and 'schemata of movement,' wherein, though we must hang back, we are aware of her finding explanations valid for her psychology. The main search is, perhaps, for a '*sui generis* emotion of music.' On such a conception our 'Apollinians' would tend to insist, while neither of the other categories would, on their bright glass dissecting tables, quarrel with it. In the course of the quest, long but never dull, we come across discussion of the phenomenon of '*chant intérieur*' (p. 113) and find in it an oasis not unfamiliar. Of the music that makes itself inside us, and of how that may come to be, we feel we do know something. But indeed all the way through the book, in text or footnote, there is the frequent chance (or risk, as we shall explain later) of an oasis. We cannot but go along with the stately caravan, little bemused Doughties of one of three categories. Yet, tempted as we may be to 'sit up to the music' of the author's compelling method and style; to gird up our loins, at p. 113, as going all out for p. 561, we must take one more warning. Nothing of Freudianism or Behaviourism may we carry in our scrip unchallenged. Dr. Lee will have none of them. For her, the mind must be mistress in her house, and there is no place for that 'sub-conscious' beloved of the novelist and the daily Press.

It is, obviously, not for any but a psychologist to attempt criticism of this book. But it is of general musical interest that the 'music' whose effects were under consideration was mainly that of Bach, Mozart, Beethoven and Chopin, chamber-music chiefly. Reactions to actual performances were tested by supplementary questionnaires.

Wagner bulks rather largely in the 'answerers' revelations, especially in regard to 'ethical significance.' Gluck, Rossini, and Ravel and other 'moderns' have their exits and their entrances.

In fact, here is a large and orderly exposition, a fine rich pasture, if not for our grazing. And there is one more reason why not, a reason not even adumbrated by the author. It is this. Introspection, whether or not it has been proved a good servant to Dr. Lee, is a bad, even a disastrous master for most of us. It may be doubted if the cultivation of it *vis-à-vis* the hearing of music will add any happiness to that hearing. Some of it may destroy. Our layman's attitude towards Dr. Lee's book must rather be that of a merely potential patient towards a charmingly written medical treatise. It were better to keep our music-loving clear of hypochondria. True, we were not invited to read the book. But the apple was held gracefully within our grasp, and we did eat.

W. M. MARSDEN.

Sir Edward German: An Intimate Biography. By William Herbert Scott. Cecil Palmer. 10s. 6d. net.

Fate has been a little unkind to Sir Edward German in designating him the successor of a school which had no future—at least, no immediate future. His Muse was on the light side from the beginning, and for his first opera he chose the title of 'The Rival Poets,' which might also have served for 'Patience.' Sullivan said, shortly before his death: 'There is only one man to follow me who has genius, and that is Edward German.' He had in the meantime made himself a name as a writer of graceful and characteristic incidental music, including the 'Henry VIII' dances, which stand to him in very much the same relation as the Prelude in C sharp minor to M. Rachmaninoff. When Sullivan died, leaving 'The Emerald Isle' unfinished, it naturally fell to German to complete it. He went on to 'Merrie England,' 'A Princess of Kensington,' and 'Tom Jones,' and finally, in 1901—thirteen years after 'The Grand Duke'—to collaboration with Gilbert himself in 'Fallen Fairies.' That experiment seems to have been accepted by both librettist and composer as definitive. Gilbert's ingenuity and wit were not what they were, but, in addition, the times were changing, and the old formula was losing its power. There was still a public for the old Savoy operas, and still is; but the very success of the Gilbert-and-Sullivan works had blocked the way against newcomers, and has continued to do so ever since. Never has the dead hand lain heavier than upon English light opera; and Edward German has been the chief victim. The war, too, marked a complete break in the style of public entertainment, first towards banality and then towards cynicism, and German had talent and inclination in neither direction. Happily, in spite of these discouragements, we have still a fine and typically English body of work to thank him for, including some symphonies which have never had their due: perhaps because the public likes a man to be one thing *or* the other, but not both. One of the good deeds of the B.B.C. is that it has recently been making frequent calls upon German's earlier work. But we feel, nevertheless, that, but for some error in the fourth

dimension, Sir Edward would still be collaborating at a still D'oily Cartean Savoy.

Mr. Scott, who has been an intimate friend of Sir Edward from early days, gives an excellent and sympathetic sketch of his career, which now appears, appropriately enough, in his seventieth year. It stirs the imagination to find that German once collaborated with Barry Pain in an arrangement of 'Antigone,' but, owing to illness, the performance never came off. It is Sir Edward's tragedy that he never found the right librettist.

ROBERT BELL.

Die Allemande. Eine Untersuchung ihrer Entwicklung von den Anfängen bis zu Bach und Handel. Von Dr. Ernst Mohr. viii + 159 pp. Hug & Co., Zurich and Leipzig. 15 fr.

This is an extremely interesting study, and a valuable contribution to the history of musical form. The author has little difficulty in disposing of the error of *Grove's Dictionary*, which asserts that the Allemande is not derived from a dance form. His book, indeed, is the history of its development from its original shape as a 'dance-song' (*Tanz-lied*), a form in which it could be either sung to words, or played on instruments, or both—down to the perfecting of it as a *Charakterstück*—a shape to which it had already attained by the time of the FitzWilliam Virginal Book, but in which it was to go through still further 'varieties of untried being' in the German orchestral suites of the 17th century—at the hands of the French lutanists and keyboard writers of the 17th and 18th centuries, in the Italian solo and trio-sonatas, and finally in the keyboard suites of a long line of German and Austrian writers, such as Froberger, Fux, Muffat, Krieger, Fischer and Kuhnau, until it at last attained to its final consummation and bliss at the hands of the two great geniuses Bach and Handel.

Dr. Mohr gives 1546-7 as the first appearance of the Allemande in print—the year of Peter Phalesius' Lute-book 'Carmina pro Testudine' (Louvain). Interesting, particularly to English readers, is his detailed treatment of the F.V.B. and of its influence in France and Germany, his account of the general musical relations between the two sides of the Channel in the 16th and 17th centuries, and his bringing into relief the figures of two English writers who were particularly influential in the introduction of the Allemande into the German orchestral suite—William Brade (the first writer *at all* to use the Allemande in this connection, 1609) and Thomas Simpson, who about the same time published three important books of dances. One may add, in parenthesis, that among the types of this kind of Allemande printed in his Appendix, Dr. Mohr quotes some which seem to bear a close resemblance to the writings of Henry Purcell (*e.g.*, Anhang, p. 63, a work by Rupert Mayr, 1692).

For the rest, Dr. Mohr gives detailed discussion of the various forms and expressions of the Allemande in the periods and countries of which he treats: and provides also copious diagrams and musical examples in his text. But his chief examples are reserved for a

separate volume in which many of the Allemandes are not only of historical interest, but also of great beauty in themselves.

Dr. Mohr has omitted to correct a misprint in a key signature on p. 54 of this second volume, by the way.

But to sum up, one can speak only with high praise of this interesting and thorough-going example of musical scholarship.

H. V. F. SOMERSET.

Die Entwicklung der Form bei Schubert. Dargestellt an den ersten Sätzen seiner Sinfonien. Von Hans Joachim Thierstappen. Breitkopf & Härtel, Leipzig. 1931. 75 pp.

This study of the development of form in Schubert deals in great elaboration, not to say prolixity, with the analysis of the first movements of the symphonies, and considers briefly the historical background of these works. Forty-nine pages—the whole of the fourth (and last) section of the book—are devoted exclusively to detailed analysis. The rest of this study consists in (i) an introductory section, (ii) a section on the general relation of Schubert's symphonies to his work as a whole, and (iii) a consideration of what were the *problems* of form which faced Schubert—and which Schubert himself definitely faced. But one rather wishes sections ii and iii could have been fuller, or at least more definite.

In touching on the dates and historical background of the works, Dr. Thierstappen assigns great importance to the period of rest from symphonic writing during 1817, when Schubert was working out his problems of form within the slighter framework of the sonatas and other chamber works. He notes also the significance of the Octet (1828) in relation to Schubert's striving to give to each instrument greater independence. But in the main the book is concerned rather with the inner content, than with the outer circumstances, of the symphonies. In this connection the author stresses the differences between Schubert and Beethoven rather than the influence of the one upon the other; and he finds even in the early symphonies a definitely new and original tendency of Schubert's own. But the chief value of this study is, perhaps, after all, the fact that it revives one's interest in the earlier symphonies of Schubert, works, surely, too often neglected. For, on the whole, the book suffers somewhat from the lack of any very clear statement of its main conclusions; and even its treatment of formal analysis will not bear comparison with the work, say, of Dr. Tovey or of Sir Henry Hadow. One feels, in short, the proverbial absence of the wood amongst the trees. These latter, indeed, are very leafy. But they are not quite so rich perhaps in fruit, and certainly they have no flowers.

H. V. F. SOMERSET.

CORRESPONDENCE

DEAR SIR,—I have read in the October number of *MUSIC AND LETTERS* an article by Mr. Angus Morrison which contains such a great number of mistakes prejudicial to our edition of Frederick Chopin's works, that I shall be grateful if you will kindly print the following reply in your excellent publication.

In order that a critic may be able to judge with discernment a publication so important in the novelty of its text, it would be indispensable for him to read a study of twenty-five pages which we have written on 'Chopin's works published in the Oxford Edition.' Unfortunately, this study has not yet been published and several critics merely thought that it was the height of perspicacity to look for mistakes in the engraving or in the printing. Mr. Morrison ought to know that mistakes in engraving or in printing exist in almost all publications, even in 50 lines of Mr. Morrison, where I find my name misprinted four times.* It is, however, easier to print than Chopin's music.

Herewith my answers to Mr. Morrison's erroneous criticisms, which I am reproducing for the sake of the clearness of the debate.

- | | |
|--|--|
| 1. PRELUDE No. 1—page 2nd, bars 11 and 14. Last note in right hand, after voice, should be a semiquaver. | Yes, left out. It is really of very little account. |
| 2. In the last bar is the low E correct in the left-hand chord? | The E is possible in bass, and Chopin wrote it thus. |
| 3. PRELUDE No. 6—page 10, bar 22. Is there a tie missing in the left hand? | Yes, the slur between the two B's is missing. |
| 4. PRELUDE No. 9—page 16 (and not 26), bar 2. Should the second note of the second triplet in the right hand be D sharp? | This measure is so written in the original edition, in Breitkopf, Peters, Cortot, Durand, etc. |
| 5. PRELUDE No. 10—page 17, bar 7. G sharp should not be dotted. | This dotted G can be analysed as a mediary pedal, and although it surprises at first, it is very possible Chopin wished it thus. |
| 6. PRELUDE No. 12—page 19, bar 11. G natural missing in left hand. | It is not missing. The natural may or may not be placed. Every pianist will read G natural. |

* Mr. Morrison wrote the name correctly and clearly; it was misprinted, and I failed to notice it. I apologise.—Ed.

7. **PRELUDE No. 17**—page 34, bar 3.
Should the right hand melody commence with G or B flat?
To put such a question, one cannot be a musician. Mr. Morrison has evidently never known the interpretation of this Prelude.
8. **PRELUDE No. 23**—page 49, bar 6.
Is the melody and phrasing clear in the left hand?
A crotchet E is understood. It may be engraved alongside the minim E. It is unnecessary. It is Chopin's own writing, and the reviser, the Italian Brugnoli, gives this passage similarly. Also Debussy.
9. **ETUDE No. 3**—page 13, bar 15.
Should this be major to continue the sequence of the previous passage?
The original text is excellent. The editors had to correct it to make it 'parallel' to the 31st and 33rd measures, which are respectively major and minor. But in the original edition the major only intervenes on the first time of the 37th measure, and thus gives a better effect.
10. **ETUDE No. 10**—page 46, bar 8.
Is there an A natural or flat missing in the right hand?
It is an A natural which a pianist would recognise without hesitation.
11. **ETUDE No. 11**—page 52, bar 18.
Should the last chord in this bar and the first in the next be written an octave higher?
The octave is very well placed by Chopin. The last chords have in this new register a crystalline lightness, of which they would be deprived had they been heard previously in the same register, repetition killing the effect and being very flat.
12. **ETUDE No. 12**—page 55, bar 5.
D sharp missing in left hand.
It is not missing. Its absence is not a mistake. Every pianist will read D sharp.
13. **ETUDE No. 12**—page 56, bar 3.
D flat missing in left hand.
The same case as above. It is childish.
14. **ETUDE No. 22**—page 99, last bar.
Is the last chord correct as written?
A sharp is missing before the upper F, an omission in engraving easily recognised.
15. **ETUDE No. 23**—page 104, bar 8.
In the last group of semiquavers for the right hand B should be C.
Chopin wrote a B in the 8th measure and a C in the 72nd, as he had the habit of despising symmetry. The B and the C being possible, there is no reason to change what Chopin wrote.
16. **NOCTURNE No. 7**—page 36, last line.
Key signature should be altered.
Yes, it is an omission, but quite insignificant, since the change in signature of the key is on the line and in the preceding measures.
17. **NOCTURNE No. 12**—page 61, bar 12.
Right hand should be an octave higher.
Yes, it is at the octave, but easy to rectify.
18. **NOCTURNE No. 19**—page 100, bar 11.
Should C be sharp or natural in the right hand on the last crotchet?
It is so in the original Edition, in Mikuli, C sharp.

ANGUS MORRISON.

EDOUARD GANCHE.

Mr. Morrison is shocked by the three natural F's in the 56th measure of the 23rd study (page 109)? And why should they not be

tolerated? We are in A and the harmony can very easily oscillate from major to minor to return to major.

Mr. Morrison wonders why the contemporaries of Chopin did not accept the text of the manuscript for the 25th study? If Mr. Morrison knew the history of music better and Chopin's works, he would know the *METHOD OF METHODS* of Fétis and Moscheles, and he would understand that the latter could not accept all the originalities of writing put in a work destined for a piano method.

We end our letter by assuring Mr. Morrison that the inevitable little mistakes in engraving, which a child would recognise, will disappear in the next edition.—Yours sincerely,

EDOUARD GANCHE.

Answering replies is apt to be a cumbersome business. I shall endeavour to be short.

I made eight statements (1, 5, 6, 12, 13, 15, 16, 17 above) and put fourteen questions (with regard Valse 10, Nocturne 7, Etudes 23, 25, and Nos. 2, 3, 4, 7, 8, 9, 10, 11, 14, 18). My comments on the replies are as follows:—

To the first two questions no answer has been given, and they may be considered therefore as still unsolved. The answer with regard to the 25th Etude is satisfactory on the assumption that the Etude is not intended to be played from this edition.

3, 6, 14, 15, 16—misprints admitted.

1, 17—misprints admitted, but said to be unimportant!

5—no misprint admitted; the explanation offered is matter of opinion.

2, 4, 8, 9, 18—authority (various) is shown for these.

11 is answered satisfactorily from the musical point of view. But, bearing in mind 17 where the 8va is admittedly omitted by mistake, how is the student to judge (of two apparently similar omissions) which is intentional and which accidental?

10, 12, 13—In 13 *D♯* occurs in three octaves, it is marked in two of them and unmarked in the third. In 12 a *D♯* similarly in four octaves. It is quite true that no doubt should arise in either place; but a hesitation comes to the player in 10, just because the second octave is unmarked; and the parallel passage (twelve bars later) would suggest *A♯* as being correct here. The practice in any one book should be consistent.

Thus, if in 6 it is decided not to mark the $G\sharp$ in bar 19, it should also be left unmarked in bar 20.

So many misprints and doubtful passages as these in one-fifth of the book (which is all that was examined) are enough to justify the question (7) as to which of two notes was intended. There was something to be said for either G or $B\flat$, though the former was the more probable. The question was intended, however, not to establish probability but to elicit fact (which has not been given). There would have been no questioning of the fact if there had not been errors elsewhere.

ANGUS MORRISON.

In view of Mr. Morrison's comments it seems clear that a certain amount of revision will be necessary before the popular edition of Chopin's works is published. May we suggest that M. Ganche would be well advised to consult the very considerable collection of photostats of Chopin autographs in the National-bibliothek at Vienna?—Ed.

The quarterly publication of the new society of Oriental music (*Gesellschaft zur Erforschung der Musik des Orients*) in Berlin will appear on January 1 (editor, Dr. Robert Lachmann, Unter den Linden 38). It will contain about a hundred pages, and contributions may be in German, English, French or Italian. The member's subscription is 5 M. (annual) with postage.

REVIEWS OF MUSIC

The following abbreviations are used: [Cr] Cranz, [Eu] Eulenburg, [D] Durand, [O] Oxford University Press, [Ch] Chester, [Au] Augener, [S] Schott.

Orchestral (Miniature scores)

Michel Brusselmans. *Rhapsodie Flamande*. A sprightly work founded on tunes of a national character, a kind of Flemish 'Cockaigne.' It fulfils its purpose of setting some good tunes going and making out of it all a shapely movement. The orchestration is evidently the work of one who knows his book. As far as one can judge from the score alone it should sound well. It plays 12½ minutes. [Cr]

Adolf Busch. *Capriccio, op. 46*. The kind of work one feels, after worrying at it, that one would like to hear, partly because it does not give itself easily to the ear from the printed page, but mainly because the material of which it is formed strikes the imagination and makes one wish to hear how it works out in practice. Some of it seems to be cerebration, and rather dry at that. On the other hand, there are parts that sing. [Eu]

Corelli. *Concerto Grosso No. 1 in D*. For soli (two violins and violoncello) and string orchestra. Edited by Alfred Einstein. One of Eulenburg's excellent clearly printed scores.

Stan Golestan. *Première Rapsodie Roumaine*. Little seems to be known of this young composer's work over here. To judge by the present example that lack might be repaired to our advantage. The score is interesting for many reasons. A handful of tunes (that sound as though they are of national origin) of a good strong character forms the material. The mood alternates between gay and sombre, returning at the end to the former. The tunes are displayed with effective orchestration. There are no stunts for stunting's sake. The vocalise in the middle section comes in naturally and to replace it with the *cor anglais* (as is allowed) would spoil the effect, which is a quite legitimate one. [D]

Mozart. *Pianoforte Concerto in F, K.459. Ditto in G, K.453*. Welcome reprints in this admirable form. [Eu]

Vivaldi. *Concerto Grosso in A minor*. For two violins and string orchestra, edited by Alfred Einstein. [Eu]

Symphony (Pianoforte score)

Patrick Hadley. *Symphonic Ballad in A Minor 'The trees so high.'* (For large orchestra with Baritone solo and Chorus.) This work, by a composer whose songs we know and return to with increasing pleasure, grows on one with study. Like the work of a poet who has so much to express that his lines at first read with difficulty, Hadley's Ballad gives little of its intrinsic value at the outset. It keeps far ahead an element of surprise. Somehow it impresses one as significant in a sense which few of the acknowledged important modern works do.

What it speaks of (the last movement gives the clue) is emotionally near to everyday experience, or at least to that which one could wish every day to hold for one's spiritual health. The three instrumental movements, of which the third is the least successful in craftsmanship (unless the pianoforte score lies, as is very probable), lead to and prepare the way for the fourth in which solo and chorus join in that moving narrative ballad 'The trees so high.' The vocal writing will not be found exacting (except for a passage or two of high tessitura) provided the music is given its chance to penetrate the very bones of the singers so that its movement becomes theirs. It will be found worth doing, for this is a work worth living with. [O]

Songs

B. van Dieren. *Ich wanderte unter den Bäumen*. This setting of Heine has what looks like a simple voice part, which to a certain extent it is. But the singer would be well advised to get it firmly fixed in his memory before coming together with the pianist, whose task is an immense one, ranging in harmonic regions often far removed from the singer's. The form of this song should be studied for the subtle variation in the repeat of the melody. [O]

Bernard Shore. *Nocturne. Summer*. Both are well written songs, pleasant to sing. [Au]

Pianoforte

Louis Durey. *Nocturne en ré bémol*. This starts with individuality, then tails off into the verbose and turgid. The close is worth reaching. [Ch]

Stan Golestan. *Thème, Variations, Danse*. A continuous composition. The final dance is rather long and definitely the least individual portion of the work. The variations have a great deal to be said for them. There is an imagination at work in the background giving an original turn to the different sections. The writing lies easily under the fingers. The work is worth the attention of pianists. [D]

John Ireland. *Ballade*. To a slow mysterious beginning there succeeds a more active section in the style we know, followed by increased activity and force. Much is demanded of the player, and only the expert should attempt this work. [S]

John Ireland. *February's child. Aubade*. A wilful child, a stormy dawn--the pieces fit well together. They are of moderate length and require an able pianist, one, that is, who is at home in the particular style of writing which gives Ireland's pianoforte work distinctive character.

Roger Sessions. *Sonata*. The scheme of this sonata is best described as of two linked movements. The opening subject reappears before a change of key brings in a second main subject which in its turn reappears at the end of the work. The material enclosed between enunciation and reappearance may conveniently be said to form in each case a definite section of the whole work. The manner of writing is fairly complex, the harmonic method moderately adventurous and the counterpoint slightly awry in the way it sideslips out of the expected line, as is the style in some quarters at present. [Schott]

Various Composers. *The Bach Book*. Detailed comparison with originals suggests the thought that organists will be sadly puzzled on discovering how little the gentlemen who arranged these movements are acquainted with the bare facts of organ technique. The quality and management of the pedal organ especially has been misunderstood. [Howells, Ireland, Walton] What organist could or would juggle with the 32 ft. with the freedom shown here in adding so arbitrarily and intermittently the lower octave? On what organs would the voicing of the pedal stops be left thick and indefinite? [Bliss and Vaughan Williams] Such greed for extra parts which arrangers of organ music almost always show has led, for instance, to a questionable array of consecutive sixths in 'Wachet auf.' [Bantock] It may be urged that in the days of figured bass the player had latitude to add what he felt right. Bach himself may have done so. But did he add this kind of thing? The question is one of taste. The organist knows that a general rule can be laid down for registration of Bach choral preludes: a solo stop, on another manual a soft accompanying stop, finally a soft pedal—and the purer all three are the better. The writing is crystal clear, so let the performance be! This simple, but vital matter has escaped the notice of most of the arrangers of this volume. Exceptions are Lambert, to a certain extent Whittaker, and, added octaves apart, Berners and Ireland. Bax, with a big organ prelude, and Goossens, with an orchestral movement, are in a different category. The latter is not wholly free from the fault of adding parts. Again it may be urged that these arrangements are meant to have nothing of the organ about them but much of the pianoforte. The suggestion hardly bears examination, for it is palpable that many of the arrangers had the organ pedal in their ears. As far as it goes, the point, however, may be allowed, although pianists will nevertheless be far from gratified with a style of writing that makes practically no use of the potentialities of the instrument. The thought of honouring a pianist (in this instance Miss Harriet Cohen) was a pretty one. Had these twelve composers felt able to cross the Rubicon and present their friend with a dozen pieces of original work the result would have been even more interesting to posterity.

[O]

Sc. G.

REVIEWS OF PERIODICALS

La Revue Musicale. Paris. September-October.

A number dealing with musical instruments. An article by André Cœuroy dealing with etheric music discusses the dynaphone, for which Fromaigeat has written, we are told, some *Variations caractéristiques*, the etherophone, result of experiments dating from 1917 which were made at the Tour Eiffel, and lastly the apparatus of the Russian Thérémin which was demonstrated in London some years ago. In point of time the dynaphone is the latest form of instrument. Questions of the temperamental approximations of instrumental tuning are clearly put forth in an article by Yves Chardon. That on the actual build of stringed instruments by Lucien Greilsamer is interesting and contains useful information as to the resonance of different varieties of wood and suggestions with regard to the proper care and improvement of instruments. A Siamese organ is described by Ernest Closson in an article dedicated to Ravel. A present-day builder of organs is spoken of highly in a short biographical notice by Norbert Dufoureq. André Scaeffner's lengthy disquisition on the classification of instruments is recommended to the attention of students.

La Rassegna Musicale. Turin. July.

A reply to the article on American music by Guido Pannain (the final chapter of his book *Modern Composers*) is furnished by Roger Sessions. The disinterment of the works of Pietro Bianchini is undertaken by Massino Mila. This nineteenth century Italian composer, born in Venice, for many years violinist in the orchestra of the Fenice, wrote six string quartets, two violin concerti, and among other things, no less than nine symphonies, for much of which the writer of this article goes bail. Lionel de la Laurencie's article on Nicolas de la Grotte, musician and friend of Ronsard, combines information with pleasant reading.

De Muziek. Amsterdam. August-September.

Aristoxenos of Tarentum, peripatetic philosopher, follower of Aristotle, a musician who, writing of his art, coined the phrase *ἡδυσμένος λόγος* (the beautifying of speech), is made the occasion here of a short notice by J. de Geus. To follow the author's attempt at linking Ravel's 'Mélodies populaires grecques' with Aristoxenos' theory of modes is something of an effort. A system of notation called Jale has been worked out by Dr. Münnich of Berlin, and a further system called Waja by L. J. Pot of Eindhoven. At the same time it has been discovered that in 1843 a certain Montanello, an Italian, perfected a system of notation, many of the characters of which correspond to Pot's Waja. All this information is set forth by M. van Crevel with a neat touch and an undercurrent of sarcasm which makes diverting reading.

October.

L. J. Pot has the last word on the subject of his Waja notation. Julius Röntgen, a fine musician and, as Prof. Tovey has put on record,

an admirable composer, who died on September 13, is memorialised by Sem Dresden. (A review of Röntgen's book on his friend Grieg appeared in *MUSIC AND LETTERS*, July, 1931.)

Zeitschrift für Musikwissenschaft. Leipzig. June-July.

Marta Becker, writing on Schelling and Wagner, discusses the question of influence from philosopher to composer as shown in the latter's literary work. The argument is cogently reasoned and at some length. In the main the author's case is fairly proved as far as may be judged by a reader with less knowledge of Schelling than of Wagner. The 'Musikalische Zeitschriftenschau,' put together by Dr. Anneliese Landau, is extraordinarily useful for anyone wanting to trace an article in European and American musical journals.

August-September.

The historical survey of the musical records of the various centres of Germany has long been one of the notable features of this periodical. This detailed analysis of forgotten existences and activities, for all that it consists in an array of names and numbers whose interest for the average reader may seem small, yet has undoubted worth. The mass of information now being gathered in will provide an invaluable source for later search. The present instance is an article on Greiffenberg (Silesia) contributed by Fritz Hamann. A memorial notice of Josef Zuth, the Viennese authority on the guitar, is included. The second half of the excellent 'Musikalische Zeitschriftenschau' ends the number.

The Musical Quarterly. New York. July.

Basil Maine's 'Shaw, Wells, Binyon and Music' takes the first gentleman to task for taking Mr. Roger Fry to task, then goes on to examine an utterance of Mr. Wells on science in its dealings with art, and one by Mr. Binyon on the æsthetics of music. Guido M. Gatti's article on modern Italian composers is informative and arouses one's interest in the subject. Malipiero, in an enthusiastic piece of writing on Monteverdi, walks round the subject and views it from a variety of points. Violet Alford has some useful things to impart about the Spanish Basques, and Max Unger, travelling farther afield, discusses the Persian origin of the Parsifal legend and describes the original scene of the action, which is situated in Afghanistan. A reasoned survey of the symphonic poem is contributed by R. W. S. Mendl.

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GRAMOPHONE RECORDS

Orchestral

COLUMBIA. Beethoven: *The Violin Concerto* (Josef Szigeti and the British Symphony Orchestra conducted by Bruno Walter). Let the sensitive musician, who for that reason is still the adverse critic of mechanically reproduced music, hear this record through. The actual reproduction is excellent, so much so that the record can be judged as a performance given in circumstances as right as in any concert hall (and incidentally heard with much greater ease of concentration). Szigeti's playing is wholly admirable, intonation true, phrasing in perfect order. His interpretation is one of strength and dignity, with warmth penetrating all. Bruno Walter, for the rest, does all that we have learnt to expect of him, thus adding the final touch to a musician's record.

Wagner: *Overture to 'Tannhäuser'* (Concertgebouw Orchestra conducted by Willem Mengelberg). There is nothing to do but to recommend this well played record to those who want the actual music in place of the thousands of equally reputable things still unrecorded. In these days when travel is denied to many it seems a wasted opportunity that a splendid orchestra should export chestnuts.

H.M.V. Beethoven: *Symphony No. 8 in F major* (The B.B.C. Orchestra conducted by Adrian Boult). The chief strength of this fine record lies in the steadfastness of the tempi. These seem absolutely right and the justness with which they are held and the accuracy with which they are resumed after a slower or faster section is excellent. Beyond that there is a fluency that makes any sense of rigidity unthinkable. The orchestral playing is of the best and the recording true.

Beethoven: *Pianoforte Concerto No. 1 in C major* (Artur Schnabel and the L.S.O. conducted by Malcolm Sargent). This comes aptly with the issue of the pianoforte sonatas by the same pianist. The record is available for the general public in a way that the sonatas are not. The solo part is treated with a thoroughly successful commingling of strong utterance and delicate commentary. For recording of pianoforte tone it is remarkably good. The orchestral part errs, if anything, on the side of precision, which is hardly a fault, only something less subtle than that which the soloist gives, and therefore noticeable by contrast.

Chopin: *Funeral March, arranged by Elgar* (The B.B.C. Orchestra conducted by Adrian Boult). This is valuable as a record (in the original sense of the word) of its arranger's capabilities. The piece has already been arranged out of all knowledge and this latest is, as far as memory may be trusted, one of the least inadequate. It has also the curious effect of restoring the pianoforte version to one's good graces. It is very well played.

Elgar: *Violin concerto* (Yehudi Menuhin and the L.S.O. conducted by the composer). As with the generality of Sir Edward Elgar's recordings of his own works this has a noticeable quality of downrightness in the interpretation. As for the playing of the solo, there is the usual inescapable wonderment at the technical grasp of this boy, something so easy and fluent that one needs to be told that the player is not yet of age. Beyond that, and infinitely more a matter for surprise, is the mental grasp he shows. Elgar's violin concerto must be looked into and thought about if it is to be given anything but a mere play-through. Menuhin gives the impression on this record of having realised almost all the work holds. Lastly, most delightful of all, there are moments where the very young player suddenly shows through, so that the listener is startled out of his mood (of whatever is engendered in him by fine playing) to realise that high spirits on the one hand and nerves, even, on the other, have their part here.

Richard Strauss: *Suites from 'Der Rosenkavalier'* (Vienna Philharmonic Orchestra conducted by Karl Alwin). The arranger is named Nambuatt. He has included most of the more popular numbers. Except for the violin solo in the 'Ochs' waltz the playing is good. The audible intake of the clarinettist's breath in the 'Breakfast scene' is an unusual feature. One is left with the feeling that the record might have been more artistically put together.

Sibelius: *Pohjola's Daughter*, op. 49, *Symphony No. 5 in E flat*, op. 82, *Tapiola*, op. 112 (The L.S.O. conducted by Robert Kajanus). These three records are the contents of the first album issued to subscribers of the Sibelius Society, to whom the edition is limited. Unless, as Mr. Ernest Newman says in the very excellent brochure he has written for this album, 'Sibelius was not made for you, nor you for Sibelius' these records should, besides their educational value as a means of getting deeply into the music, give pleasure to the hearer, for they are recorded with great exactitude in the main variations of instrumental colour. With one exception balance is finely held. The exception is important and comes in the first movement of the symphony and again in the third where in each case the delicate lines of wood-wind counterpoint, which give these movements their especial character, are swamped by the strings. A particularly plain example is the playing at the sign, *ppp tastiera*, near the end of the third movement. The matter can be corrected with the score before one to help the ear, but it is none the less a blemish. Such things must happen even with good orchestras, but in rehearsal. It may be that this particular instance is a deliberate 'reading' and to be accepted as such (though the raggedness of the strings in a passage in the previous movement leads one to suspect some lack of organisation). Prof. Kajanus comes to us with the most powerful credentials and under him the rest of this symphony and the two other works in this album are interpreted with splendid musicianship and a freedom in which there is no licence. The symphony could be put right, probably with not much trouble, when Prof. Kajanus comes, as we trust he soon will, to add to the records of the Sibelius Society. These records are well chosen: *Pohjola's Daughter* (1906) a dramatic tone poem, the symphony (1915) one of the gayest of the set, finally *Tapiola* (1926), neither tone poem nor symphony, neither a dramatic tale nor a series of contrasted movements, but something indescrib-

ably musical only to be heard and experienced, hardly to be mentioned in words. It seems churlish to ask for more, but this beginning is really excellent and the next instalment eagerly awaited.

Chamber Music

H.M.V. Haydn: *String quartets, op. 20/2, 33/3, 70/1* (The Pro Arte Quartet). These string quartets are issued in a limited edition for subscribers of the Haydn Quartet Society. The playing of the Pro Arte Quartet is a very fine example of ensemble work, beautifully balanced in tone, accurate in intonation, strong in rhythm, being neither harsh on the one side nor maudlin on the other. One exception might be made as regards the slight tendency the leader has too lush *portamento*. An instance of that is heard in the slow movement of the first of these quartets and it stands out noticeably from the rest of the playing, which is always sane. Nevertheless, to have this slow movement in a medium which one can repeat at will, that indeed is worth a slight blemish in performance. The music itself is extraordinarily haunting and of the three slow movements here produced it certainly has the most character. Neither of the others, later though they are, has this same quality, a texture like that sometimes found in a slow movement from a quartet of Mozart though having an outline that is pure Haydn. In all three quartets there is nothing more lovely. It only remains to say that the contents of this album are a matter for congratulation for players, producers and listener.

Massed Bands

First use a soft needle. Then leaving the door ajar go into another room. The effect will be found to be exactly like what one has heard in the Crystal Palace. Thus, a success of recording, from which point of view it may be accepted. The Hallelujah chorus sounds fairly straightforward, good honest stuff. But 'Abide with me'! (Records made at the National Band Festival, Crystal Palace, in October last.)

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